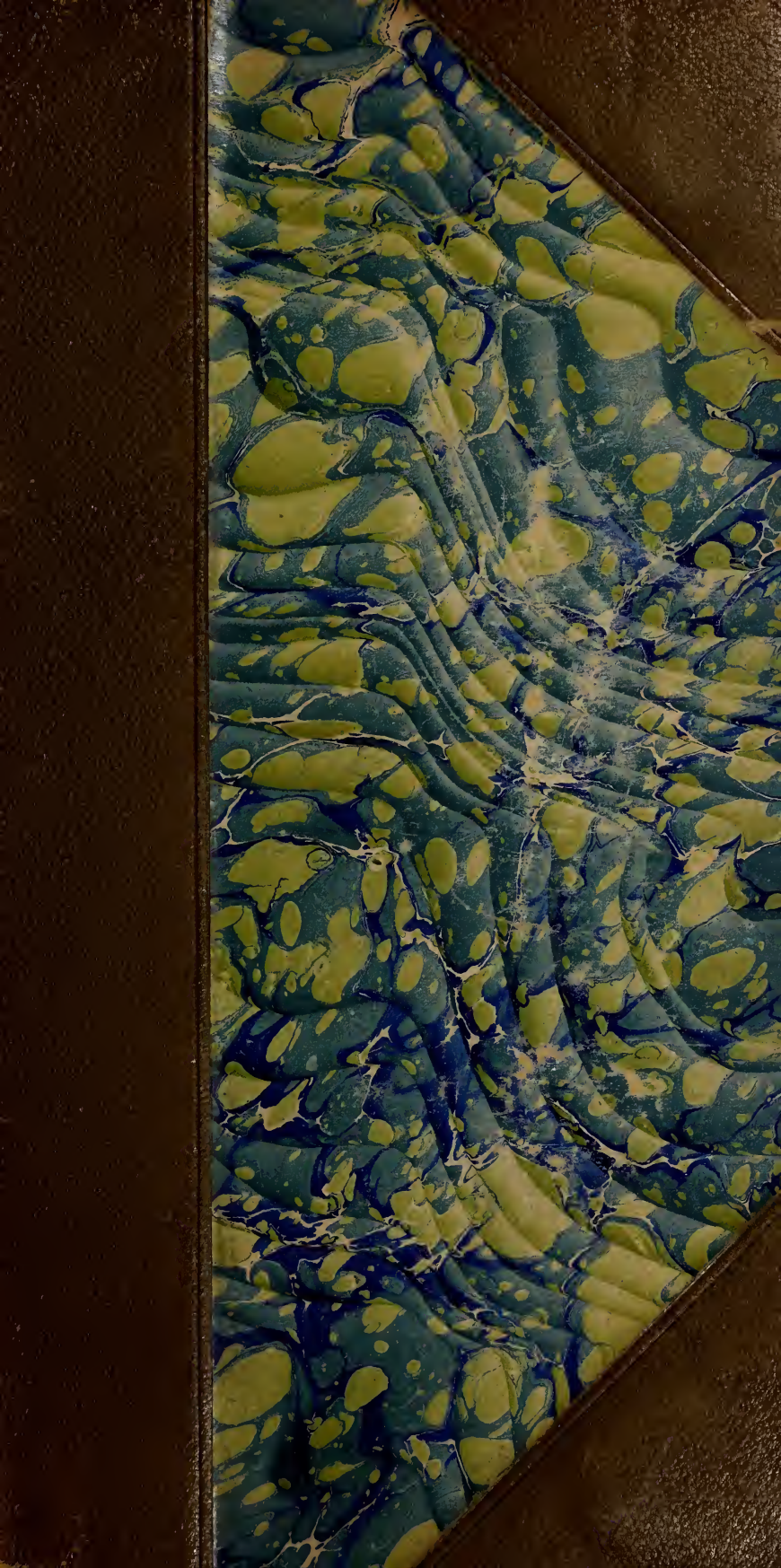

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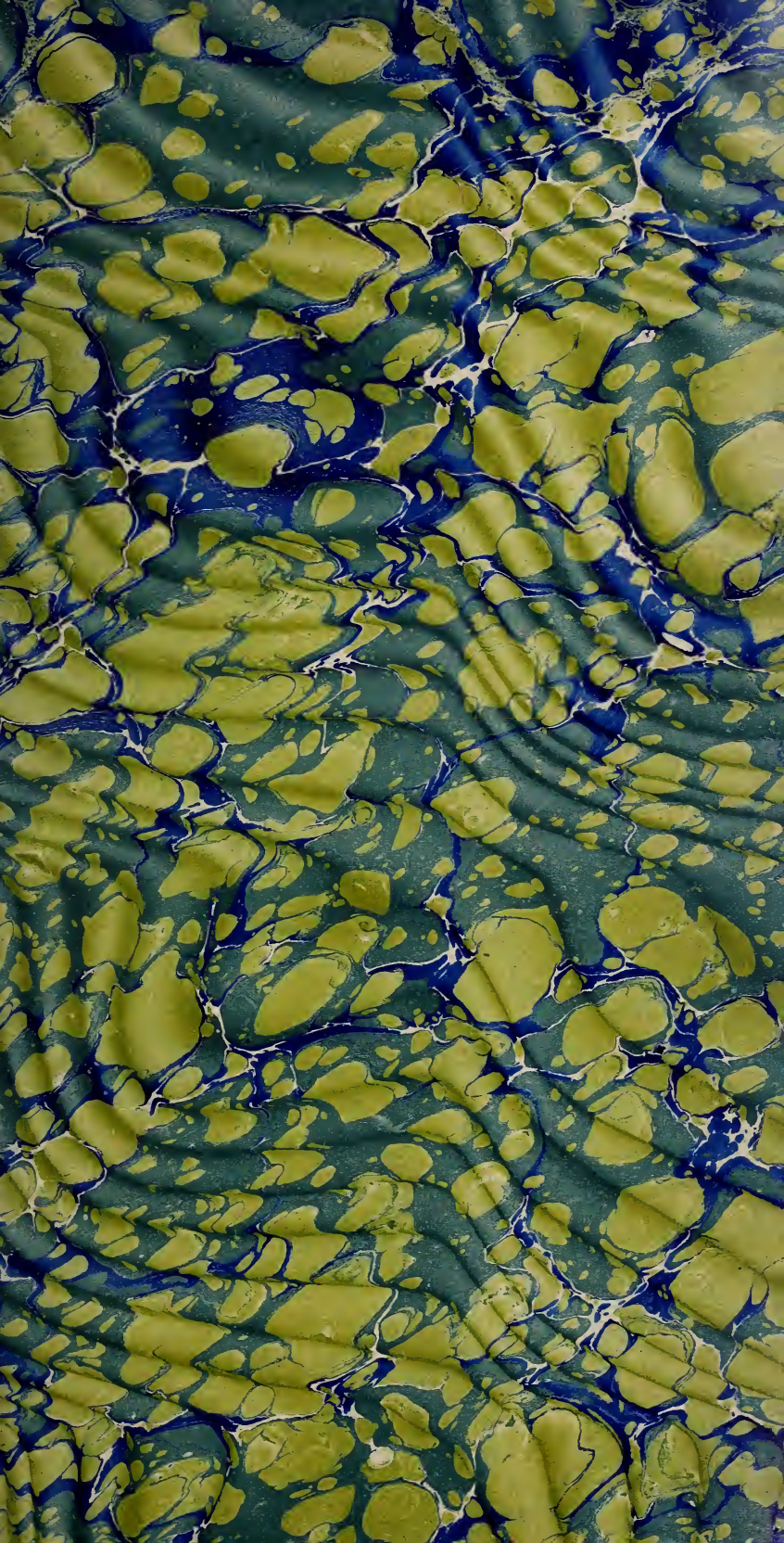

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Art Collection
Of the Late
Henry Hilton

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

SALE AT CHICKERING HALL

TUESDAY AND WEDNESDAY EVENINGS
FEBRUARY 13TH AND 14TH, AT EIGHT O'CLOCK

ART COLLECTION

OF THE LATE

HENRY HILTON

AND AT

THE AMERICAN ART GALLERIES

TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY AFTERNOONS
FEBRUARY 13TH, 14TH, 15TH AND 16TH, AT 2.30 O'CLOCK

CATALOGUE OF MODERN PAINTINGS, STATUARY, BRONZES, CERAMICS AND OTHER ARTISTIC PROPERTY COLLECTED BY THE LATE

HENRY HILTON

TO BE DISPOSED OF AT ABSOLUTE PUBLIC SALE BY ORDER OF THE EXECUTORS

ON TUESDAY AND WEDNESDAY EVENINGS FEBRUARY 13TH AND 14TH AT EIGHT O'CLOCK

AT CHICKERING HALL

FIFTH AVENUE AND EIGHTEENTH STREET

AND

ON THE AFTERNOONS OF FEBRUARY 13TH AND THREE FOLLOWING DAYS AT 2:30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH

WHERE THE ENTIRE COLLECTION WILL BE ON EXHIBITION FROM WEDNESDAY, FEBRUARY 7TH, UNTIL THE FIRST DAY OF SALE, INCLUSIVE

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1900

Press of J. J. Little & Co.
Astor Place, New York

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THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

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ARTISTS REPRESENTED

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OIL PAINTINGS

KARL KRONBERGER

Among other genre subjects painted by Kronberger and owned in this country are: "Law Proceedings," "Raree Show," "Politicians," and "Theft Discovered Too Late." He was born at Freystadt, in Upper Austria, in 1841, and became a pupil of the Munich Academy under Anschütz and Hiltensperger.

400

2 — The Lost Night-key

A good bourgeois in coat of dark green, with his red handkerchief sticking out of his tail pocket, has dropped his night-key in the deep snow just before the door of his house. A street lamp outside of the picture casts its yellow light on the walls and snow, and casts a dark shadow from the figure. Truthful in effect and interesting in subject.

Signed at the right.

Height, 16 inches; width, 11 inches.

KONRAD KIESEL

Though for a time a pupil of Paulsen, in Berlin, Kiesel belongs to Düsseldorf. He was born there in 1846, and studied, after his return from Berlin, with Wilhelm Sohn.

150

3 — Bertha

A head of a beautiful girl of blond type. Her hat is adorned with a sweeping white plume, and her neck is encircled by a ruff. A bow of pink ribbon, and the black satin of her quilted bodice form other notes in the color scheme.

Signed at the right.

Height, 10 inches; width, 8 inches.

OTTO PILTZ

Excellent characterization and good quality of color, both in his genre subjects and in his portraits, have given Professor Piltz a high position in contemporary German art.

.316

4 — Courting

A peasant maid of the Tyrol, in a corner of the kitchen, drops her knitting while she smilingly listens to a country gallant seated near her, who thrums his guitar and talks to her. A pretty bit of genre.

Signed at the right.

Height, 12 inches; width, 10 inches.

FIRMIN-GIRARD

The favorite pupil of Gleyre, was born at Poncin in 1838. Under his master's suggestion, he adopted a style of light genre subjects, which he treats with freshness of color and remarkable refinement. "The Flower Girl," sold at the dispersion of the Stewart collection, is remembered as a picture which, to quote one of Firmin-Girard's admirers, "has placed his reputation on an enduring basis."

2 C 1

5 — Paris Flower Market

The florist, with her white cap, sits on the sidewalk overlooking the Seine, behind her *étalage* of bouquets, cut flowers, and plants, while a lady stops to make a purchase. In the background are one of the bridges, the line of trees on the quay across the river, and the buildings that line it.

Signed at the right. Dated, 1877.

Height, 18 inches; width, 12 inches.

FRANCOIS CLAUDIUS COMPTE-CALIX

The reproduction of many of his works by engraving and lithography has increased the reputation of Compte-Calix as a painter of genre subjects. He was born at Lyons in 1813, and died at Chanzay-d'Azergues in 1880.

6 — On the Way to Market

An Italian peasant-girl of the Campagna, painted in full length as she stands with her basket resting beside her on the ruin of an aqueduct, and her two jars of butter on the ground. Behind her an evening sky with the sun setting, and a stretch of country with a river. A fine piece of color and an excellent example.

Signed at the right.

Height, 21 inches; width, 15 inches.

FRANCISCO PERALTA

After studying under Federico Madrazo in Madrid, Peralta visited Paris and then settled in Rome. He was establishing a good reputation, when, through the defalcation of his banker, he lost his fortune. Broken in health, he returned to Seville, his native city, and died there in 1896.

7 — The Proposal

The lady seated in her great chair is coquettishly screening her face with a small fan, while the cavalier who sits at her side extends his hand to draw it away. Cleverly composed and bright in color. The costumes are of the time of Henri II.

Signed at the left.

Height, 18 inches; width, 13 inches.

LUCIEN ALPHONSE GROS

Meissonier was the master of Lucien Alphonse Gros, and the genre pictures of the pupil are well drawn and full of character.

8 — The Stirrup Cup

500

A horseman in Louis XIII. costume has stopped at a wayside inn for a drink. The man who is serving him stands at the door holding a ewer of wine, which the cavalier has just tasted from a glass, and is now in the act of holding it up before him, as he looks through what is left of it, to judge of its clearness and quality by letting the sunlight fall through it. The road winds into the picture through a wood, where a peasant is seen trudging along to his work.

Signed at the left. Dated, 1876.

Height, 20½ inches; width, 17 inches.

JOSE FRAPPA

A pupil, successively, of Pils, Comte, and Dangin, José Frappa was born at St. Étienne, and has gained an enviable reputation by his treatment of genre subjects.

270

9 — Is it Raining?

An elderly priest, in white robe with cape and cloak of black, is coming out of a stone doorway, and holds up his hand to see if any rain is falling. In the other hand he grasps a large red umbrella. One of Frappa's favorite subjects, very cleverly depicted.

Signed at the left. Dated, 1878.

Height, 13 inches; width, 10 inches.

LEON-LUCIEN GOUPIL

Like his elder brother, Jules, Léon-Lucien Goupil was a pupil of Ary Scheffer. In addition to the painting of historical and genre subjects, he has secured reputation as an engraver.

10 — Head of a Young Girl

A pretty face in profile. The head is crowned by a wide brimmed black velvet hat with feather trimming. The bodice is of black velvet with pink satin lapels. The golden hair is bound with a net and headdress of gold and silver. A charming example.

Signed at the upper left.

Height, 12½ inches; width, 9½ inches.

J. WALKER

A Parisian painter of military subjects.

11 — French Cavalry Officers

A young officer on a bay mount is listening to a trooper astride a fine black horse as he points to a detachment of their division which has just forded a stream in the valley below. Men and horses, as well as the landscape, are painted with almost microscopic finish. This picture is well composed and very agreeable in general effect.

Signed at the right. Dated, 1878.

Height, 19 inches; width, 15½ inches.

F. RIBOT

F. Ribot has won frequent honors, including a medal of honor at the Exposition Universelle of 1878, in which year he was awarded the Legion of Honor.

302

12 — Mending his Pen

An old schoolmaster, with a blue bonnet on his head, and his long black coat-tails hanging down to the floor, sits at his table, where he is writing, and is in the act of putting a point on his quill pen. The figure is a good study of character, and the general effect of the picture is pleasing to a degree.

Signed in initial at the left.

Height, 17 inches; width, 12 inches.

PIERRE OUTIN

This genre painter was a pupil of Lecointe and Cabanel and won his first medal in the Salon of 1883.

100

13 — Moorish Waitress

Coming through the doorway of a Moorish house, where, on the threshold, is a pair of red slippers, is a young girl with engaging face and charming figure. She carries a platter with coffee pot and cups in one hand and an enormous pipe in the other. Attractive in color and general effect.

Signed at the left.

Height, 15½ inches; width, 12 inches.

AURELIO TIRATELLI

While a pupil of the Academy of St. Luke's in Rome, Tiratelli studied sculpture and won no less than fourteen medals. He was thirty-one years old when, in 1873, he took up painting. His genre subjects and landscapes have been awarded medals in Rome and Vienna.

14 — Street Scene in Rome

A steep, narrow passage-way, rather than a street, with steps between tall buildings, and a group of three women seated before one of the doors busy with their knitting. A good little piece of color.

Signed at the right.

Height, 13½ inches; width, 7 inches.

V. MARCHETTI

A leader in the modern school of Italian picturesque realism, Marchetti early in his career established his studio in Paris. He has won many medals, and is a Chevalier of the Crown of Italy.

15 — The Siesta

A Turkish beauty, with diaphanous draperies and a gold-embroidered jacket, reclines on a couch, with a great cushion under her head and shoulders. On a ledge above her, where a curtain is drawn back, stands a Moorish vase with a plant. There are other accessories, and the general aspect of the picture is brilliant.

Signed at the right.

Height, 19 inches; width, 14 inches.

JOSEPH COOMANS

Joseph Coomans is best known by his paintings of subjects drawn from antiquity, the "Last Days of Pompeii," for example, and the "Poet's House in the Last Hours of Pompeii." This bent of his mind was determined by the visit which he paid to Italy in 1857, when the Pompeian paintings and the mystery and beauty of the exhumed city made a profound impression upon him. Previously to this visit he had travelled in Italy, and even through Turkey, Greece, and the Crimea, also accompanying the French army into Algiers, where he resided several years. He was born in Brussels in 1816, studied with Hasselaere at Ghent, and afterwards became a student at the Antwerp Academy under N. de Keyser and Wappers.

16 — A Greek Girl

Head of a beautiful young woman in full face, whose black hair is dressed in curls and ornamented with a golden open-work cap. Lovely in type and expression.

Signed at the right. Dated, 1878.

Height, 21 inches; width, 16 inches.

ARMAND VANDER-SYP

Modern Dutch school.

17 — Nathalie

Head of a young woman, with blue velvet hat ornamented with a long feather and brooch, and bodice of dark blue and gold.

Signed at the upper right.

Height, 13½ inches; width, 10 inches.

J. E. ANDERS

A painter of the Düsseldorf school, in good repute for his genre subjects.

18 — Young Woman Reading

Seated in a great armchair, upholstered in blue, with heavy fringes, is a young woman in a white satin gown, reading in a small book bound in crimson. Her slippered feet rest upon a stool before the fireplace, and at her side is a small table on which are a vase of flowers and a silver casket. The surroundings are rich and luxurious, and everything in the picture is carefully and deftly painted.

Signed at the left. Dated, 1878.

Height, 20 inches; width, 15 inches.

G. INGOMAR

The genre pictures of this Brussels painter have secured for him a recognized position among his compatriots.

19 — Weary

A little girl in blue in a room with blue furniture. She has thrown down her battledore and shuttlecock, and her skipping rope, and lies wearily in one of the great armchairs. A poll parrot in a red cage looks on from the background.

Signed at the left. Dated, 1875.

Height, 12 inches; width, 10 inches.

H. J. BURGERS

This Dutch painter, who was a pupil of Royer, received the cross of the Legion of Honor in 1878.

20 — On the Bridge

A rustic bridge over a stream, with a young mother in white summer costume holding up her baby so it may see the ducks swimming and diving in the water below. Background of green foliage, and tree trunks illuminated by sunlight.

Signed at the right. Dated, 1875.

Height, 15 inches; width, 7 inches.

CAVALIERE ATTILIO SIMONETTI

A native of Rome, Simonetti had the good fortune to be a pupil of Fortuny, which he turned to such good account that he was in time appointed a professor at the Naples Academy. His genre pictures have secured many admirers.

21 — The Forbidden Book

From a shelf high up in her red Japanese writing-desk, a pretty young woman in gown of green is taking down a book that she has hidden away from prying eyes. Excellent painting of textures, and an attractive scheme of color.

Signed at the left. Dated, Rome, 1875.

Height, 20½ inches; width, 13¾ inches.

HEINRICH LASSOW

A Munich painter of domestic genre.

22 — Mother and Child

A German interior, with a young mother in Charles Quint costume of crimson velvet, with white neck-yoke and headdress, stands near a window with her babe in her arms. A very carefully painted and good piece of historical genre.

Signed at the left.

Height, 14 inches; width, 9 inches.

LEON Y ESCOSURA

This painter, whose almost invariable preference was for garden scenes and interiors in which are disposed historical personages of the seventeenth and eighteenth centuries, was born at Oviedo in Spain, and on reaching Paris entered the studio of Gérôme. Among the honors he has received are the orders of Isabella the Catholic, of Charles of Spain, and of Christ of Portugal. His pictures hang in many of the private collections of America.

23 — Presenting a Bouquet

Two ladies seated on a divan in a corner of their elegantly furnished apartment are receiving the visit of two gentlemen. One, in a pink coat, bends forward to offer a fine bouquet of roses, and the other carries a jewel case.

Signed at the right. Dated, 1878.

Height, 15½ inches; length, 20 inches.

HEINRICH ZUGEL

After a course in the Art School at Stuttgart, Zügel became a pupil in Munich of Anton Braith, the cattle painter. The master's influence determined his career. He sought his subjects chiefly in sheep, which he painted with close attention to detail. Then he visited Paris, and, studying the works of Troyon and of Rosa Bonheur, developed greater breadth of manner and depth of color, including cattle also in his subjects. In his particular line he is highly esteemed in Germany.

24 — Sheep and Shepherd

A flock of sheep coming down a hill-side roadway, with a shepherd boy and his dog accompanying them. A gray sky with a burst of sunlight.

Signed at the left. Dated, Munich, 1880.

Height, 15½ inches; length, 21½ inches.

A. HUMBORG

A Munich painter.

25 — Testing the Vintage

Two monks in the convent cellar are about to enjoy a bottle of wine. One is complacently seated, glass in hand, but the other, who is pulling the cork, is not so happy, for it does not draw easily, and he makes a grimace as he exerts his full strength on the handle of the corkscrew.

Signed at the right.

Height, 16 inches; width, 12 inches.

JEAN CHARLES MEISSONIER

Son and pupil of the great Ernest, Jean Charles Meissonier is favorably known by his eighteenth century scenes executed in the manner of the old Dutch masters.

26 — The Game of Bowls

A party of monks in brown habits, a priest and a bourgeois visitor, are enjoying a game of bowls in the alley near the convent. A wall capped with herbage on the left and a row of palm trees on the right frame in the scene of their pastime. Well composed, excellent in sunlight effect, and especially good in drawing.

Signed at the left. Dated, 1876.

Height, 23 inches; width, 18 inches.

ROBERT W. VAN BOSKERCK

A pupil of Alexander Wyant, Robert W. Van Boskerck was little influenced by his master's poetic temperament. He puts upon his canvas what he sees rather than what he feels; yet his choice of subject is invariably so happy, his method of treatment so fresh and joyous, that his landscapes are very pleasing.

27 — Scene in Holland

The canal leads into the picture from the foreground through the fields dotted with low-roofed buildings and windmills. On the right, a farmhouse and haystack. At the left, a road bordering the canal, with a cart with a white horse. The sky, partly filled with white clouds, is good in color and atmospheric.

Signed at the left.

Height, 16 inches; length, 26 inches.

AUGUST HAGBORG

A native of Gothenburg, Sweden, this genre and landscape painter began his art career at the Stockholm Academy, proceeding afterwards to Paris, where he studied under Palmaroli. His "Springtide in La Manche" was purchased for the Luxembourg.

28 — On the Beach

A young woman in an elaborate summer costume of white, with a black lace wrap, is seated on a chair at the seaside. Her greyhound looks questioningly up in her face, his attitude betraying his desire to be up and off. The sky is filled with gray clouds.

Signed at the right. Dated, Paris, 1878.

Height, 23 inches; width, 19 inches.

JEAN RICHARD GOUBIE

With a style that is spirited and a choice of subjects always interesting, this genre and animal painter was a pupil of Gérôme. He was born in Paris in 1842.

29 — In the Park

A young French officer of Chasseurs and a lady are just trotting into a by-road in the park, and turn slightly in their saddles to bow to a young woman who is driving a spanking team along the highway in the middle distance of the picture. The landscape shows that the scene passes on a chilly November morning. An excellent example.

Signed at the left. Dated, 1879.

Height, 15 inches; length, 18½ inches.

LEON RICHET

Richet was born at Solesmes and studied successively under Diaz, Lefebvre, and Boulanger. He received honorable mention at the Salon of 1855.

30 — In the Woods

A young woman and a little girl holding on to her arm are advancing toward the spectator in a woodland path. Their baskets and aprons are filled with wild flowers. Like the work of Diaz in general treatment. Agreeable in color and composition.

Signed at the left. Dated, 1879.

Height, 24 inches; width, 17 inches.

EMILE LAMBINET

The influence of his travels in the East, in Algeria, and Holland can be traced in the landscapes of this painter, who, beginning his career as a pupil under Boiselier, subsequently studied with Drölling and Horace Vernet.

31 — On the Seine

A scene on the River Seine on a summer's day, with a man poling a punt to the shore. On the right are some well-drawn tall trees, and on the left and in the distance the roofs of a hamlet and hills. The sky is filled with white clouds, save for a streak of blue in the middle portion. A representative example.

Signed at the left. Dated, 1877.

Height, 18 inches; length, 29 inches.

LUIS JIMENEZ

In 1875 Jimenez joined the group of Spanish painters in Paris. His native place was Seville, where he was born in 1845, and his master was Eduardo Ceno.

32 — Musical Critics

The scene is in the audience chamber of a Spanish Academy of Music. The judges are sitting in their stalls or about a table at the left, and the young man who has come to play before them stands at the right in the large apartment before a music stand, playing the violin. The costumes are of the time of Louis XVI. The composition is very effective, and the color scheme, with notes of scarlet, crimson, light blue, and ivory white, in contrast to the sombre carved woodwork and tapestries on the walls, is extremely pleasing.

Signed at the right.

Height, 18¾ inches; length, 28 inches.

PAUL ALEXANDRE PROTAIS

A Parisian painter of military subjects.

33 — Troops Marching in a Rainstorm

A detachment of French infantry marching along a highway in a driving rain. The officers have the hoods of their cloaks turned up over their heads, and the soldiers are plodding along in step through the mud. In the distance are seen artillery wagons on another road and a line of trees almost blotted out by the sheets of rain.

Signed at the left.

Height, 18 inches; length, 25 inches.

ANTONIO CASANOVA Y ESTORACH

Scenes of court life in the seventeenth century represent Casanova's most important works, though he is probably more widely known by his pleasant satires on the priesthood, full of suggestiveness and humor. He was born at Tortosa, Spain, in 1847. Many years of poverty and struggle, during which he studied at the Barcelona Academy under Lorenzale and later with Federico Madrazo at Madrid, were terminated by his winning the Prix de Rome. Four years afterward he visited Paris and exhibited a picture. It was well received, as was a second one, so that in 1877 he settled there, producing in successive years, "Van Dyck at the Court of Charles," "Marriage of a Prince," and "Héros de la Fête." The good impression which they made was confirmed by his large canvas, "Sword and Gown," exhibited in 1882.

270

34 — Waiting

A tall blond young woman, in Empire gown of figured blue material, stands with her right hand resting on the back of a cushioned armchair, her head turned to look into the adjoining room, from whence she seems to expect a visitor to arrive. A representative work, with a pretty scheme of color.

Signed at the left. Dated, Paris, 1879.

Height, 18 inches; width, 15 inches.

FELIX ZIEM

In the earlier stages of his career, Ziem painted many fine pictures of French, Dutch, and Turkish scenery; but it was in Venice that he discovered the true bent of his genius. While Rico has painted Venice in the broad glare of sunlight, Ziem has translated into paint the sun-risings and evening light upon the lagoons with a wealth of color and splendor of imagination that have won him world-wide reputation. A native of Beaune, where he was born in 1821, he passed through the art school at Dijon, and began to develop his power by wanderings in the south of France. A Dutch scene secured him his first medal in the Salon of 1851, and views of the Golden Horn and of the Piazza of St. Mark in 1857 were rewarded with the Legion of Honor. He was made an officer of the Legion in 1878.

35 — View on Grand Canal, Venice

Gondolas and sailboats in the water, which fills the foreground. On the right, some buildings, with walls of pink and gray, and steps leading down to the canal. In the middle distance, the quays with the Campanile, St. Mark's, and the Doges' Palace. The sky is delicate blue, with misty pale gray at the horizon. A characteristic example of Ziem, with a very delicate scheme of color.

Signed at the right.

Height, 21 inches; length, 30 inches.

ALFRED VON WIERUSZ KOWALSKI

A pupil in the Academy of Warsaw, his native city, then in the academies of Dresden and Munich, and finally studying under Alexander Wagner and Joseph Brandt, Kowalski is favorably known by his historical and genre subjects, which have gained several medals. His "Hunting" at the Morgan sale in New York was purchased for $2,500.

570

36 — Scene in Poland

On a rainy day before the freezing weather has set in a conveyance, with the driver on the front seat and two travellers well wrapped up in the back, is plodding over the road almost swamped in water. There are three horses hitched abreast, and other teams are seen following in the background. Beyond lies a town, with a windmill on a hillock at the left. A gray sky and bare trees indicate the cheerlessness of the season.

Signed at the right.

Height, 17½ inches; length, 29 inches.

CHARLES MOREAU

Charles Moreau was born at Château-Renard and works in Paris, following the line of domestic genre.

370

37 — Waiting for His Luncheon

The good grandmother, sitting by the table, is spreading jam on a generous slice of bread, and a little boy, standing before her with a basket on his arm, holds out his hand in readiness to take it. A simply painted piece of genre with effective notes of blue.

Signed at the left.

Height, 17 inches; length, 21 inches.

RUDOLF ERNST

This German painter has sought his happiest subjects in the Orient, rendering them with considerable richness of color and with a skilful treatment of textures and architectural details.

38 — The Letter

A young girl in a dress of black velvet, with gold brocade sleeves and front, is sitting with a letter in her hands, looking downward in thought. Back of her is a painted-glass window. A soberly rich piece of color.

Signed at the right. Dated, 1880.

Height, 30 inches; width, 23 inches.

VICTOR BACHEREAU-REVERCHON

Favorably known as a painter of animals, Bachereau has also obtained repute for his treatment of historical genre, which he has represented with fidelity to the characteristics of the period and with much spirit and imagination. He was born in 1843.

39 — Soldiers of Henry II in One of the Halls of the Louvre

Some of the soldiers are in a group at the left, cleaning their armor. Others are at the right, throwing dice at a table. Two noblemen are before the fire in the great chimney in the background. The large room is lighted by a window on the right, near which sits a minstrel playing the lute. An authentic picture of life and manners, well composed and agreeable in color.

Signed at the right.

Height, 22 inches; length, 28 inches.

EDUARD GRUTZNER

A pupil of Piloty and of the Munich Academy, of which he afterwards became a professor, Grützner showed a preference for humorous genre, and at once attained a great success with his scenes from Shakespeare. Later he occupied himself with the amusing side of monastic life and the hunting-field.

40 — Painting In

One of two companion pictures. An artist monk perched on a stool on a rude scaffolding is absorbed in his work of painting the figure of a saint on the wall in a vaulted chamber. His paint-pots, other materials and tools, and his cartoons are strewn about him. Excellent in character and able in execution.

Signed at the left. Dated, 1877.

Height, 24 inches; width, 19 inches.

41 — Painting Out

Companion to the preceding.

An old monk with a long-handled brush and pail of whitewash has already given a preliminary rub or two with his instrument of effacement on a large fresco picture in the convent, and stops to take a pinch of snuff before continuing the work of destruction. Agreeable in tone, like the companion picture, and ably executed.

Signed at the right. Dated, 1877.

Height, 24 inches; width, 19 inches.

JULES WORMS

Born in Paris in 1837, of a Jewish family of shopkeepers, Jules Worms was made an errand boy to a draughtsman and fruit-seller, under whom, at odd hours, he picked up the rudiments of his art. Emancipated from the shop, he commenced to earn his living as a designer for *L'Illustration* and other periodicals, studying and painting in his leisure, chiefly under Lafosse; and in 1859 he made his début at the Salon with success. Though a traveller in many countries, the majority of his pictures show his special fondness for Spain. With Vibert and others he was one of the founders of the French Water Color Society, and his own pictures in water color are highly esteemed by connoisseurs.

42 — Spanish Dancer

A numerous company of men and women, crowded together in picturesque groups in the shady courtyard, are playing guitars and tambourines and keeping time by clapping hands for a beautiful dancer who, on a table in the right centre of the composition, dances the steps of the captivating "El Vito." The dancer is dressed in light blue, short skirt, and low-cut bodice, and forms the predominant note in the color scheme as well as the central attraction in the happy pastime. This is a rarely fine example of Worms, and in subject is extremely attractive.

Signed at the right.

Height, 22½ inches; length, 31 inches.

WILLIAM ADOLPHE BOUGUEREAU

Though known to art-lovers as the painter of children and dainty girlhood, Bouguereau is a man of iron resolution and indomitable will. While a store-keeper's assistant in his native city of La Rochelle, he spared two hours a day to attend the art-school in Bordeaux, and with such success that in 1842 he won the prize of the year. This decided him to be an artist; and, throwing up his employment, he went to live with his uncle, a priest in Saintonge, where he painted portraits of the townsfolk for a few francs. Having saved a little capital of nine hundred francs, he proceeded to Paris, entered the studio of Picot, and later was admitted to the École des Beaux-Arts. He lived by incredible shifts, finally receiving some small help from his family, until in 1850, at the age of twenty-five, he won the Prix de Rome. This was the turning-point of his fortunes. After four years' stay in that city he returned to Paris, and at once secured recognition. Among other works, important commissions for mural paintings in public buildings were intrusted to him, as, for example, the decoration of the foyer of the theatre at Bordeaux, in which he executed Apollo and the Muses. In the face of the reaction against classicalism he has remained a classicist, and his technical knowledge is so profound, his skill so masterly, that he has been able to survive the onrush of the naturalistic tide. With inflexible determination he has stood his ground in the midst of the critical battle that has been fought over him, and has established his reputation for being one of the greatest draughtsmen of the nude that ever lived.

43 — Timidity

A picture of a sweet-faced little child, nude, seated with knees drawn up and hands folded over its breast in a corner, where a blue velvet curtain lined with white satin affords a cosy resting place. The face and shoulders are in shadow.

Signed at the right centre. Dated, 1878.

Height, 25 inches; width, 18 inches.

JEAN FRANCOIS RAFFAELLI

Every one acquainted with the art of Jean François Raffaëlli knows that up to a certain time it was clouded with pessimism and has since become happy. The painter himself attributes the change to the influence of his first visit to America some six years ago. A Parisian first and always, the outset of his life was embittered by family misfortunes, and his entrance into art by the blight which the terrible results of the war of 1870-'71 cast upon the young and impressionable men. Consequently he painted with bitterness, and his art was sombre, violent, hopeless. Then came recognition, moderate affluence, and finally his first visit to America. There he discovered, as he says, "an unending hope for all men who have confidence in their own powers." Raffaëlli had no need to distrust his own, and returning to Paris, he threw himself with renewed ardor into subjects which have "beauty, grace, elegance, poetry, tenderness, and the sweetness which could not flourish during many years of hardship." Whether in his earlier or his later mood, he stands unrivalled in his own individual manner of impressionism, seen most characteristically in his inimitable studies of the streets of Paris; so vivid in their actuality, artistic in treatment, and above all individual. One of them gained the silver medal at the Pittsburg International Exhibition last November. The honors paid to him in Europe are numerous, and from many countries.

6 / C

44 — In a Moorish Garden

Five or six Oriental women, clad in rich stuffs, are seated on rugs laid on the grass in a garden walled in with tiles of blue and white. Some black female slaves are in attendance. Three of them are making music to while away the hours; a fourth, who is a bird-charmer, exhibits her talent with her little feathered pets; and a fifth serves the ladies with coffee. In the distance, the walls and roofs of Algiers and the blue sea. A very colorful picture, carefully painted, very interesting in itself and as an early example of the work of Raffaëlli.

Signed at the left. Dated, 1877. Salon number, 1754.

Height, 23½ inches; length, 36 inches.

MARTIN RICO

Though a Spaniard by birth, Rico has worked out for himself an almost entirely original development. A cavalry officer gave him his first lessons in drawing, from whose hands he passed to the Madrid Academy, maintaining himself meanwhile by drawing and engraving on wood in his leisure hours. On the small savings of his labors he would wander off on foot during the summer, studying nature and living among the gypsies and herdsmen. In 1862 his unremitting industry secured its result. He won the first Prix de Rome awarded for landscape, and being allowed the choice between a sojourn in Paris or in Rome, chose Paris. Here his compatriot Zamacois took him in hand, and Meissonier and Daubigny gave him help. His brilliant and personal style soon secured him popularity and success. Even in his prosperity he has not lost his simple tastes, and it has been remarked of him that with a guitar and a bundle of cigarettes he could make a journey round the world.

1750

45 — Fleet in Venice

Three steamers are drawn up in perspective line in the centre of the composition. On the right are buildings fronting the water, and gondolas tied up at the landing places. The effect is in sunlight, with a blue sky. A characteristic example.

Signed at the right.

Height, 16½ inches; length, 27 inches.

JEHAN GEORGES VIBERT

A noted wit, brilliant with pen as well as brush, Vibert is one of the strongest personalities among the artists of Paris. Picot and Barrias were his masters, but he owes less to them than to his own active intelligence, which directed him to a métier of his own. His good-humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing his popularity. He was decorated with the cross of the Legion of Honor at the age of thirty. But he was not content with triumphs in oil alone ; spurred on by the exploits of Fortuny in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world.

46 — A Cardinal Composing a Letter

30 00

The young cardinal standing at his desk in his study has a difficult letter or state paper to compose, and closes his eyes in thought as he touches his forehead with the shaft of his quill pen. Torn and crumpled pieces of paper on the floor testify to several unsatisfactory efforts to accomplish his task, and ancient volumes piled up on the chair, with marks between the leaves, show he has been consulting the authorities on knotty points. On the wall above his head hangs a richly framed portrait of a gentleman in scarlet coat, who is probably one of the cardinal's ancestors. A very superior example, in Vibert's most complete manner.

Signed at the left.

Height, 27 inches; width, 16 inches.

GASTON CLARIS

A pupil of Meissonier and E. Giraud, Claris has exhibited successfully in the Salon pictures more or less related to the humorous or pleasant incidents of military life.

47 — Pendant le Repos—Grandes Manoeuvres

A troop of cuirassiers fills the narrow village street in front of a tavern on the left, where a group of officers, about a table outside the door, are studying a map and discussing plans of campaign. A scene such as may be seen at any time in France when the "grandes manœuvres" are taking place, and in this case a composition pleasantly depicted.

Signed at the left. Dated, 1879.

Height, 23 inches; length, 31 inches.

FREDERIK HENDRIK KAEMMERER

Many collections in America possess examples of the work of this landscape and genre painter, who was a pupil of Gérôme, and gained his first Salon success in 1874.

48 — Going to Church

At the door of a fine mansion a hand-sleigh is ready for the beautiful lady who, covered with a gray satin, fur-lined cloak, descends the steps, with a footman behind her carrying her muff and prayer-book. The lackey who pushes the sleigh stands ready for the start, hat in hand. One of the most charming of all of Kaemmerer's works.

Signed at the left.

Height, 31 inches; width, 21 inches.

CHARLES BOMBLED

Born at Amsterdam and a pupil of Schmidt, Charles Bombléd is best known by his military subjects, especially of the French army.

170

49 — Visiting the Outposts

A party of French cuirassiers wearing long gray riding-cloaks, with their horses in the foreground. At the right, in the middle distance, a single cavalryman on sentinel duty. Snow covers the ground and the cloudy sky shows the red glow of sunset at the horizon.

Signed at the right. Salon number, 270.

Height, 25 inches; length, 31 inches.

DON VICENTE PALMAROLI

There is something of Fortuny, and not a little of Meissonier, in Palmaroli's style. He was a pupil of Federico Madrazo and of the San Fernando Academy, continuing his studies in Rome. Then he became director of the Spanish Academy, and has since won many medals, both in Paris and in his native city of Madrid.

270

50 — The Day After the Début

A beautiful actress in a robe of soft white material is seated on a divan in her morning room, and has been reading in the *Figaro* and other journals the criticisms of her performance the night before. A heap of bouquets with their white paper envelopes, a beribboned wreath, a palm and other floral testimonials, are in evidence as souvenirs of what was probably a successful appearance. Skilfully painted and charming in color.

Signed at the right.

Height, 29 inches; width, 24 inches.

JULES DUPRE

It is one of the marvels of biography that a little boy of Nantes, taught the knack of porcelain decoration, should become without any aid from teachers a master of landscape at the age of eighteen, and live to be recognized as one of the founders of the modern school of French landscapists. The contributing causes were his constant and unwearying love and study of nature; later, his study of the masterpieces of the Louvre, and, finally, his meeting with Rousseau and their life-long friendship. Both were attracted by the grandeur, massiveness, and harmonious color of nature; but, while Rousseau revelled in its sunshine and wealth of color, Dupré was the poet of its sterner moods. Whether painting the ocean or the woods of Fontainebleau, it was the sombre view that stimulated his imagination. Yet he was of an even disposition, and when the little band of Barbizon painters had been recognized by the world, and fortune and honors came his way, he bore his successes with the same equanimity that had marked his conduct in the face of early struggles and reverses.

9000

51 — Landscape and Sheep

A tall oak fills the right of the composition, and at the left there is a stretch of meadow and plain framed in by low-lying hills. In the foreground a flock of sheep advances along a grass-grown lane, the shepherd bringing up the rear. The sky is composed of turbulent white clouds, with a few patches of deep blue, striking in general effect.

Signed at the right.

Height, 35½ inches; width, 28 inches.

CHARLES EMILE JACQUE

His early training as an engraver of maps may have given Charles Émile Jacque his accuracy of drawing, as his love of poultry, pigs, and sheep and of rural scenes was certainly the reason of his intimate knowledge of these subjects ; but the poetic feeling which made him a worthy compeer of the rest of the Barbizon-Fontainebleau school was a gift more inspired. His skill as an etcher also contributed to his power in composition, in texture, and the massing of light and shade ; for his etchings won him reputation before his paintings, and today his fame rests securely on both mediums. Though born in 1830, it was not until 1861 that his painting first won recognition at the Salon, but after that his popularity grew steadily until, in the later part of his career, it was almost phenomenal. Yet he never yielded one iota of his art ideals to pamper this popularity ; his pictures, though homely in subject, are never prosaic—his treatment is always guided by a fine artistic feeling. Their popularity, therefore, besides being a triumph for the painter, has been a tribute to the judgment and taste of his patrons. He died in 1893, wealthy and honored, and the sale of his studio collection in Paris produced the noteworthy return of 600,000 francs.

52 — Sheepfold

In the sombre interior a shepherd appears in the background with a bundle of hay. In the foreground are two sheep and some chickens. A square pillar, on which the light falls, supports the roof, and with its warm white tone makes a note which balances the composition. A good example, with rich color quality.

Signed at the right.

Height, 24 inches ; width, 20½ inches.

EMIL HUNTEN

Though born in Paris, and for a while a pupil of Flandrin, Emil Hünten settled in Düsseldorf. The beginning of this transition was, no doubt, his study under Horace Vernet, from whom he caught the contagion of better subjects. After a period of work at Antwerp under Wappers and Dyckman, the fame of Camphausen drew him to Düsseldorf, and the campaign into Schleswig in 1864 gave him the chance to accompany his master into the field. A few years later he visited the battle-fields of the Franco-German War.

53 — French Prisoners in the Rear

A number of French prisoners in various uniforms are grouped on a bank at the right, while two Russians —one mounted—are on the road at the left. In the distance, a burning village.

Signed at the right. Dated, 1877.

Height, 20 inches; length, 26 inches.

PAUL LEYENDECKER

Character studies in eighteenth-century costumes are favorite subjects of this pupil of Gérôme.

54 — Molière Reading before Ninon d'Enclos

Molière, in black velvet, stands at the right of the composition, manuscript in hand, declaiming his verses, while his audience, composed of la belle Ninon, a lady companion, and half a score of gentlemen, are grouped at the left in a salon hung with tapestries. Carefully painted and exact in historical detail.

Signed at the left. Dated, Paris, 1874.

Height, 23 inches; length, 31 inches.

LOUIS EMILE ADAN

A pupil of Picot and Cabanel, Adan has consistently pursued his early choice of historical and genre subjects. He was born in Paris in 1839.

55 — L'Été de St. Martin

3 10

On a white garden-bench, in the shade of the trees, a pretty young woman is seated reading a book, while an elderly man, in Louis XVI. costume, sitting at the other end of the settee, strokes his chin as he looks at her admiringly. It is Indian summer for him, while the young girl as certainly symbolizes the smiling month of May. Excellent in color notes, and very cleverly painted, this is a work of very attractive aspect.

Signed at the right.

Height, 23 inches; width, 37½ inches.

ALEXANDRE LOUIS LELOIR

A son and pupil of Auguste Leloir, Louis Leloir attained in his genre pictures considerable distinction. They are ingenious in composition, with excellent color, and, in his later style, not unlike Meissonier's. He won many rewards, including the Legion of Honor, and is well represented in this country.

300

56 — At the Rendezvous

A voluptuous young woman in a Turkish jacket, and her skirt drapery composed of clinging figured stuffs, is leaning gracefully against a balustrade with roses climbing the pillars. She holds a flower in one hand and waits with confident assurance the coming of her lover. A well-drawn figure, depicted in an agreeable scheme of color.

Signed at the right. Dated, 1877.

Height, 30 inches; width, 19½ inches.

GEORGE H. BOUGHTON, N.A., R.A.

Born in England in 1834, Boughton three years later was brought to this country by his parents, who settled in Albany, N. Y., where, as a boy, he began to instruct himself in art. He opened his studio there in 1850, the old American Art Union being almost his first patron. It was on the proceeds of its patronage that he went to Europe to study, returning several years later and making his first appearance at the National Academy Exhibition in 1858, with "A Winter Twilight." The following year he returned to Europe, residing first in Paris, and then finally settling down in London. He has painted a wide range of subjects, and gained reputation for landscapes as well as his better known studies of the Knickerbocker, Puritan, and Huguenot periods.

57 — English Landscape

A pastoral scene in England, with a stream crossing the foreground. On the path which borders it are two milkmaids. One trudges along at the left with her two well-filled pails, but her companion has stopped to talk to a young farmer. In the middle distance, a red-roofed farm-house and clumps of trees. A gray sky, with warm evening light at the horizon.

Signed at the right. Dated, 1877.

Height, 16 inches; length, 36 inches.

RAYMUNDO DE MADRAZO

A Spaniard living in Paris, Madrazo has been claimed by both France and Spain, and yet contrived to be independently himself. He was born in Rome in 1841, and baptized in St. Peter's. His father, Federico, the head of the Madrid Academy, was his first instructor; and when he died in 1859, the son proceeded to Paris to become a student of the École des Beaux-Arts, and later to place himself under Léon Cogniet. His first appearance at any exhibition was in the Salon of 1878, when his work received a first-class medal and the ribbon of the Legion of Honor. Since then "he has permanently impressed his students, variously uttered his aims as a modernist of power, and charmingly invested his life in his friends."

58 — The Memorandum

A three-quarters-length figure of a lady in modern costume of dark red, with a white mousseline neck scarf. She wears a hat of the same material as the dress, trimmed with a pheasant's wing. In her gloved hands she holds a pocketbook and a tiny lead pencil with which she is about to jot down an address or other memorandum. The face is attractive in type and expression, the figure graceful, and the costume smart. An excellent example in every way.

Signed at the upper right.

Height, 31½ inches; width, 21 inches.

JULES ADOLPH GOUPIL

Born in Paris in 1839, Goupil became a pupil of Ary Scheffer. He has painted portraits, but is best known by elegant genre pieces, slight in subject but carefully drawn and bright in color.

59 — The Interesting Book

A lovely girl with dark hair, clad in a Directory costume of wine-colored satin with broad silver-gray sash, is in profile to the spectator, seated at a table reading a book. The figure is very charming in pose and expression, and all the accessories are admirably painted. A splendid example.

Signed at the left.

Height, 25 inches; width, 17½ inches.

OSWALD ACHENBACH

Born at Düsseldorf in 1827, Oswald Achenbach studied art under his brother Andreas. He gained medals in Paris at the Salons of 1859, '61, and '63, and in the last year was elected to the Legion of Honor.

60 — On the Quay

The scene is in an Italian seaport, with a ruined castle on a point of land in the middle distance. In the foreground on the landing is a group of fishermen, women, children, and a city youth, while nearby, standing on a rock, is a holiday-maker in the person of an elderly man whose eccentric costume consists of white trousers, a pink shirt, and a black top hat. He has stopped fishing to look at the group of people, who are evidently discussing some question that, for the moment, interests them deeply.

Signed at the right. Dated, 1878.

Height, 26 inches; length, 39 inches.

CHARLES EDOUARD DELORT

This genre painter, born at Nîmes in 1814, became a pupil of Gleyre and Gérôme. His first medal was won at the Salon of 1875.

61 — Arrival of the Cardinal

The courtyard of a Spanish inn. The Cardinal, accompanied by gentlemen, almoners, and servants, is coming forward toward the stone stairway at the right, and the host, holding his saucepan and white cap behind his back, bows low in obsequious greeting. The red robes of the Cardinal form the central note in the color scheme, with which are effectively contrasted the greens, blues, browns, and purples of the costumes of the cavaliers and the trappings of the sumpter-mules. A remarkable piece of historical genre by a celebrated artist.

Signed at the right.

Height, 24 inches; length, 39 inches.

PAUL VIRY

Delicacy of tone and elaboration of detail characterize the genre subjects of Paul Viry, who was a pupil of Picot.

62 — The Duet

A man in an elegant Louis XIII. costume of gray and white satin, with long buff leather boots, is sitting on a bench tuning a lute, while a lady opposite him gives him the pitch with a tuning-fork. A greyhound lies at their feet. The background is composed of the walls and towers of a great château, with a tree and some flowering vines. Very highly finished, well drawn, and quiet in color. From the Salon of 1876.

Signed at the right. Dated, 1876.

Height, 28½ inches; width, 24 inches.

JEAN LEON GEROME

Gérôme was twenty-three years old when his picture "The Fighting Cocks" was skied in the Salon of 1847. But it was discovered by Théophile Gautier, who wrote, the following day, in *La Presse:* "Let us mark with white this lucky year, for unto us a new painter is born. He is called Gérôme. I tell you his name to-day, and to-morrow it will be celebrated." Gautier was right. The picture gained for the young artist his first medal, and since that day every official honor that France can bestow upon a painter has fallen to his brush. He was the pupil of Delaroche, whom he followed to Rome half a century ago. After visiting Russia and Egypt, he produced his popular canvas "Duel after a Masked Ball," followed by the "Death of Cæsar," and in 1855 by that powerful work of history and allegory, "Le Siècle d'Auguste," which secured him the "red ribbon." Soon afterward he paid a second visit to Egypt, from which he returned with increased precision of observation and a fuller sense of color. At the close of the Salon of 1874 he was awarded the grand medal, thus reaching the zenith of a career that is still in the ascendant.

63 — The Mosque of Borurssa

9 50

The mosque, with its blue dome and minarets, fills the right half of the composition. The view at the left overlooks the roofs of the city and the distant hills beyond. Over all, a high sky of blue with some straggling white clouds. The foreground is occupied by the graveyard with ruined headstones, and a score of the wild dogs that infest the city are seen stretched on the grass asleep. At the left three veiled women are seated on a carpet smoking hookahs, and a eunuch guardian in black, with a red and yellow headdress, stands near them.

Signed at the right.

Height, 24½ inches; length, 39 inches.

MIHALY DE MUNKACSY

Michael Lieb by actual parentage, Mihály de Munkácsy in the name by which the world knows him, conferred honor upon the little town of Munkacs in Hungary, where he was born in 1846. Six years were served in apprenticeship to a carpenter before he was able to devote himself to art, which he commenced to study with a portrait painter, Gyula. Then he became a pupil of the Vienna Academy, passing on to Munich, where, under Franz Adam, he made rapid progress and won three first prizes. Thence, in 1867, he went to Düsseldorf, and, following the advice of Knaus and Vautier, gave himself up to genre subjects. In 1869 his reputation was at once established by the appearance of "The Last Day of a Condemned Man"; one of the scenes in the popular life of his native country. His move to Paris in 1872 proved a turning-point in his career. He began to choose his subjects from the life around him, and then in 1878, with his "Milton Dictating Paradise Lost" (now in the Lenox Gallery, New York), entered upon a fresh field and a different method of color. Among the honors paid him were a medal of honor at the Exposition Universelle, 1878; Officer of the Legion of Honor the same year; the cross of the Order of Francis Joseph and the title of an Austrian Baron in 1882. The pathetic circumstances of his end are within immediate memory.

64 — Visit to the Baby

6100

A richly furnished interior, with the young mother in light blue peignoir seated in large arm-chair at the right of the composition. On the left, a group composed of two ladies and the nurse, who holds up the baby for admiring inspection. The pink and gray gowns of the ladies, the nurse's apron, the salmon-colored table cover, and the mother's robe of blue form the light notes in the color scheme. The tapestries on the walls, the furniture, screen, and rugs, are warmly tinted and make up a setting for the figures of great luxury. A very important example.

Signed at the right. Dated, 1879.

Height, 43 inches; length, 59 inches.

ALFRED WAHLBERG

Alfred Wahlberg's evolution was from the Stockholm Academy, by way of Düsseldorf, to Paris, where he enjoyed the assistance of Corot and Daubigny. His landscapes have won him the highest honors, both in the city of his adoption and in his native country.

65 — Sunset after the Storm

A river with its banks, on the right, fills the foreground. In the middle distance, a hill and clumps of trees. Over all a strong sky, with troubled clouds, and the sun sinking behind the hill in a rich glow of color after the storm. A fine representative example.

Signed at the right. Dated, 1878.

Height, 24 inches; length, 38 inches.

EDWIN LORD WEEKS

Few American painters can show a longer list of foreign honors than Edwin Lord Weeks. Boston produced him, but he is a citizen of the world and an indefatigable traveller: noted particularly for his pictures of Eastern life, painted in Cairo, Jerusalem, Damascus, Tangiers, or India.

66 — The Gate of a Fondak

A street scene in Cairo, with elaborately ornamented Moorish architecture in sunlight effect. In the foreground, a negro with two camels. At the right, a fountain with a water-carrier and a dog. Other figures and horses at the shop on the left and in the background.

Signed at the left. Dated, 1879.

Height, 27 inches; length, 35½ inches.

V. CAPOBIANCHI

This Roman painter is known by dainty little genre subjects, in which light and air are well depicted.

67 — The New Robe

160

A tall lady with dark hair stands in a finely furnished boudoir, while a friend as elegantly costumed as herself kneels on the floor beside her and arranges the folds of her yellow satin skirt. Brilliant in color and clever in execution.

Signed at the left. Dated, 1875.

Height, 30 inches; width, 18½ inches.

ADOLPHE ALEXANDRE LESREL

A pupil of Gérôme, Lesrel has painted historical subjects, and been successful also in portraiture, but is chiefly popular for his genre pictures of the Renaissance period, with rich costumes and accessories.

510

68 — Baptism of the Prince of Condé

The scene shows the banqueting festivities at their height, the parent prince and princess seated at the table under a canopy of gold and crimson in the middle of the composition. At the right a young girl, in a peasant's costume of the richest possible description, holds the infant prince, while the godmother and little brother and sister are standing beside her. On the left, a company of musicians. Cardinal Richelieu is seen in the background leaning over to speak to the princess' mother. Painted with careful attention to detail and very rich in general aspect.

Signed at the left.

Height, 33 inches; length, 46 inches.

HANS MAKART

For a few months Hans Makart was a pupil at the Vienna Academy under Ruben, but, dissatisfied with the prevailing methods, set out on foot to return to Salzburg, his native city. Through the help of the Prince-Archbishop Maximilian von Tarnoczy he proceeded to Munich; first studying under his relative, the landscape painter Schiffmann, and later at the Academy with Piloty. After six years spent in visiting Paris, Italy, Rome, and Vienna, he settled down to historical painting in the last-named city by invitation of the Emperor Francis Joseph, who caused a sumptuous studio to be prepared for him and in 1876 conferred upon him the title of Professor. The honors which he received both from Vienna and Paris were numerous, officer of the Legion of Honor being awarded in 1884, the year of his death.

69 — The Unwelcome Salutation

Descending the steps of a château is a young woman in richly embroidered costume, who turns her head to look indifferently at a young man in crimson who removes his hat in salutation as she passes. A roll of papers in his hand indicates that he is probably a poet. At any rate, the lady seems disdainful. Very striking and rich in color.

Signed at the left.

Height, 41½ inches; width, 30½ inches.

VACZLAV BROZIK

Brozik's "Embassy of Ladislaus of Bohemia to Charles VII. of France," painted in 1878, hangs in the National Gallery at Berlin. It is a characteristic example of this historical painter, himself a Bohemian, having been born in 1852 at Tzemoschna, near Pilsen. After being for a time a student at the Prague Academy, he became a pupil of Piloty in Munich and later of Munkácsy in Paris, where he established his residence in 1876.

2 320

70 — The Presentation

A rich family in the time of the Renaissance have about finished dinner, which has been served in a splendidly furnished apartment, and the lord of the mansion, a portly elderly man in black, has risen to receive a young cavalier, finely dressed in velvet and laces, who has come in. The seigneur is in the act of presenting his guest to the ladies grouped about the table. One young woman, the daughter of the house apparently, is standing up and occupies a central position in the composition. The color scheme is opulent and the story is well told.

Signed at the left. Dated, Paris, 1879.

Height, 38 inches; length, 58 inches.

RAYMUNDO DE MADRAZO

A Spaniard living in Paris, Madrazo has been claimed by both France and Spain, and yet contrived to be independently himself. He was born in Rome in 1841, and baptized in St. Peter's. His father, Federico, the head of the Madrid Academy, was his first instructor; and when he died in 1859, the son proceeded to Paris, to become a student of the École des Beaux-Arts, and later to place himself under Léon Cogniet. His first appearance at any exhibition was in the Salon of 1878, when his work received a first-class medal and the ribbon of the Legion of Honor. Since then "he has permanently impressed his students, variously uttered his aims as a modernist of power, and charmingly invested his life in his friends."

71 — After the Ball

A street scene in Paris at night. Cabs are standing at the entrance of the old Bal Valentino in the Rue St. Honoré, and some of the last revellers are issuing from the brilliantly lighted doorway. A page of Paris life in the seventies, very truthfully depicted.

Signed at the left.

Height, 19 inches; length, 31 inches.

CHARLES EDOUARD DE BEAUMONT

It was as a landscapist, with subjects drawn from the neighborhood of Cernay and Senlis, that de Beaumont first obtained notice, in the Salons of 1838, 1839, and 1840. Later he turned to genre painting and the occasional illustration of books. He was born in Lannion, France, in 1821, and became a pupil of Boiselier.

72 — The Difficult Choice

In the courtyard of an inn in the country, a party of soldier-cavaliers have seated themselves to drink while a meal is prepared for them. In the foreground mine host, a portly figure, is looking over his flock of geese, which issue from their pen at his call, trying to decide which ones he shall choose for the spit. He wears a white apron, a bunch of keys dangles on one side of his waist, and a butcher's knife at the other; but he also wears a rapier. This is in keeping, perhaps, with the customs of the time, when every man had to guard himself and his belongings. A fine example of genre work by a talented painter.

Signed at the left.

Height, 20½ inches; length, 33 inches.

GUGLIELMO INNOCENTI

Born in Rome, and a pupil of the Academy in that city, Innocenti has made his home in Paris.

73 — The Brigand

350

A life-sized figure, almost full length, striding up a mountain path with his gun in his hands, and his head turned to look backward on the watch for his pursuers. The figure, in Italian peasant costume, is relieved with fine effect against the sky and is strongly painted.

Signed at the right.

Height, 59 inches; width, 39 inches.

J. JAMES TISSOT

During the last fifteen years Tissot has been busy with his paintings and drawings illustrating the Life of Christ. Before that he was known as a clever painter of Parisian scenes, and during his stay in London of studies drawn from the life around him. Born at Nantes, he was a pupil of Flandrin and Lamothe, influenced in no slight measure also by the Dutch masters.

336

74 — Summer Hours

A young woman with an intelligent and very attractive face is seen seated on a couch at a window through which appears a lawn in sunlight. A striped awning screens the glare and causes the figure to be enveloped in diffused light. The young woman is dressed in a pretty summer gown of white trimmed with straw-colored ribbons. This is a thoroughly artistic picture by a painter whose reputation in similar subjects was made in Paris and London before he took up his great work of illustrating the Life of Christ.

Signed at the upper left hand.

Height, 33½ inches; width, 23 inches.

PIERRE MARIE BEYLE

Lyons claims Pierre Marie Beyle as a son. He began his career as a house painter, but, meanwhile, studied art, and, encouraged by the designer Philippon, sent his first picture to the Salon in 1867. His first medal was awarded in 1881. He is known chiefly as a genre painter, but subjects in connection with the sea have also come from his brush.

75 — Une Partie de Dames

Here are four prettily dressed women in a setting of landscape with willow trees and a stream. Two are in a boat and two on the landing on the bank. One of the latter, as she bends over to speak to her friend who is sitting in the bow of the punt, holds up her gown a bit and discloses dainty buckled shoes and red stockings. Attractive in color arrangement and agreeably composed.

Signed at the right.

Height, 36 inches; width, 25 inches.

EMIL AUGUSTE PINCHART

Born at Cambrai, a pupil of Gérôme, this painter has divided his time between history, genre, and portraits, which on several occasions have been awarded medals.

76 — Chrysalis

A young woman in fanciful costume of blue, white, black, and yellow, seated on a semicircular stone bench in a garden, is looking at a butterfly which a cupid before her has caught and holds up for her admiration. Fine decorative quality of color and clever execution.

Signed at the right. Dated, 1875.

Height, 31½ inches; width, 23 inches.

JEAN BERAUD

Born in St. Petersburg of French parents, and a pupil of Léon Bonnat, Béraud made his first successes by spirited and truthful rendering of every-day scenes for the illustrated journals. Pictures involving similar subjects followed, as well as portraits, which obtained him a good standing. In 1882 he won his first medal at the Salon. His latest and most distinguished manner has been the painting of Scripture subjects, set in modern surroundings. They have aroused controversy through their tendency to sensationalism, yet they display such remarkable technical skill and power of characterization that the impression made by them was too strong to be gainsaid.

77 — La Place de l'Europe, Paris

A street scene in a fashionable residence quarter in Paris, where the Chemin de Fer de l'Ouest passes under a great square. A number of promenaders are seen in the foreground, and two cabs are passing. In the distance are the railway station and other buildings, illuminated by the late afternoon sun. Sober in color and cleverly painted.

Signed at the right.

Height, 18½ inches; length, 28 inches.

DON LUIS ALVAREZ

Born at Madrid in 1841 in narrow circumstances and early left an orphan, Alvarez contrived to secure entrance into the Academy, and, encouraged by his master, Federico Madrazo, made his way to Rome, though almost penniless. His first picture, exhibited in Florence in 1861, obtained a medal, and was purchased, when he brought it to Madrid for exhibition, by Queen Isabella, who also gave him a pension to enable him to continue his studies. Returning to Rome, he received royal favor and government commissions, and has been one of the most influential men in shaping the present Spanish school of art.

78 — Toilette of Madame du Barry

The Duchess sits in a gilt chair in her magnificently furnished boudoir, arranging a lock of her powdered hair as she looks into a mirror held before her by a young abbé on bended knee. A maid offers her a bonbonnière of sweets and two ladies look on, while a small white poodle sits on the floor and gazes fondly at his mistress in the hope of being favored with a bit of candy. Elaborately finished in an attractive scheme of color.

Signed at the left. Dated, Rome, 1876.

Height, 21 inches; length, 27 inches.

VICTOR BACHEREAU-REVERCHON

Favorably known as a painter of animals, Bachereau has also obtained repute for his treatment of historical genre, which he has represented with fidelity to the characteristics of the period and with much spirit and imagination. He was born in 1843.

79 — La Veille d'un Mariage au XVI^me^ Siècle

The noble cavalier at the left, who is to be the bridegroom of the morrow, has just signed the marriage contract, and, with the quill pen still in his hand, bows low over the hand of his future wife, who, accompanied by her ladies, is just leaving the great salon where, on a table, the wedding gifts are displayed. The company of guests is forming in procession to follow. The costumes are rich and elegant, and the work shows an authentic picture of life and manners in the sixteenth century.

Signed at the left. Dated, 1879.

Height, 30 inches; length, 43½ inches.

GABRIEL MAX

The most distinguished work in Germany to-day is being done by individual painters, each pursuing methods peculiar to himself. Prominent among them is Gabriel Max, painter of historical and genre subjects. He was born in Prague in 1840, being a son of the sculptor Josef Max. He studied, successively, under Engerth at the Prague Academy, under Blaas at Vienna, and with Piloty at the Munich Academy, of which last he eventually became a professor. But it is less by following the traditions of the German schools than by relying on his own personality that he has built up a steadily increasing fame.

80 — Brother and Sister

This group of two figures exhibits a fine study in pink and wine color. The costumes of the brother and sister give these two paramount notes in the color scheme. The brother, with a lute in one hand and a twig from a vine in the other, reclines with his head on his sister's lap. She is reading to him from a book. The background shows a stretch of landscape.

Signed at the left.

Height, 42½ inches; width, 33 inches.

LUCIEN A. GROS

Meissonier was the master of Lucien Alphonse Gros, and the genre pictures of the pupil are well drawn and full of character.

81 — Prisoners of War

330

The time is the period of Louis XIII. In an immense building with stone pillars and great oak roof-beams, the commander of the soldiers is seated in an arm-chair, while the prisoners of war are being brought up before him for judgment. One, whose clothes have been almost ripped from his body, is on his knees in supplication, while his keeper, a tall figure in crimson, stands by, holding the rope which binds the prisoner's hands. This spirited composition is crowded with figures, and is very effective in the arrangement of the groups and the disposition of the masses of light and shadow. The bright hues of the soldiers' costumes form agreeable notes of color.

Signed at the left. Dated, 1871.

Height, 84½ inches; length, 61 inches.

LOUIS EMILE ADAN

A pupil of Picot and Cabanel, Adan has consistently pursued his early choice of historical and genre subjects. He was born in Paris in 1839.

82 — The Arrival at the Chateau

A party of people are just arriving at the great doorway of a château with paved court, and the host and hostess have come down the steps to greet them. The central group consists of the young hostess and a lady visitor, who are kissing each other, a young gallant standing by as he draws off his gloves, and a little boy who pulls the arm of the hostess to remind her of his arrival also. Beyond the pillars of the porch at the right is a postilion, and two porters carrying in the trunks and boxes to the side-door of the château. The period is the latter part of the reign of Louis XVI. A sterling work, a very pleasing subject, and a fine piece of quiet color. Medal at the Salon of 1876.

Signed at the left.

Height, 29 inches; length, 45 inches.

HENRI GOUVION SAINT-CYR

"Ophelia," exhibited in the Salon of 1880, is a characteristic example of the painter, who was a pupil of Leloir.

83 — Ophelia

A beautiful life-sized figure, Ophelia is blond, and wears a splendid court costume of white with gold embroideries. Her arms are full of flowers and a wreath of pink blossoms crowns her pale golden hair. Rich in color and attractive in general effect.

Signed at the right. Salon number, 1676.

Height, 86 inches; width, 58 inches.

SECOND EVENING'S SALE

Wednesday, February 14th

AT CHICKERING HALL

BEGINNING AT EIGHT O'CLOCK

J. H. DOLPH, N.A.

Although a painter of the figure and of cattle, it is for his dog and cat subjects, especially the latter, that J. H. Dolph is best known. He was born at Fort Ann, N. Y., in 1835; studied under Louis van Kuyck in Antwerp, and has been identified with the art life of New York for many years. He was elected an Academician in 1898.

84 — Head of Cat

Picture of a cat, with a wide, starched, lace-trimmed collar around her neck. Painted in this artist's inimitable manner.

Signed in initial at the left. Dated, 1877.

Height, 6½ inches; width, 5½ inches.

85 — A Pug Dog

Picture of a pug dog, with a stiff white ruff around his neck. A fine bit of animal painting, with a touch of humor. Companion to the preceding.

Signed in initial at the left. Dated, 1877.

Height, 6½ inches; width, 5½ inches.

LOUIS GEORGES BRILLOUIN

A pupil of Drölling and Cabot, this painter was born at St. Jean d'Angely in 1817. His figure subjects were awarded frequent medals at the Salon.

86 — Three Cronies

Three elderly men, in costume of the Restoration, sitting on a bench chatting and taking snuff. The central figure in the group wears a suit of red, and makes the principal color note in a quiet scheme of tints harmoniously arranged.

Signed at the left, and with the inscription, "À Madame J. Janin, homage respectueux." Dated, 1878.

Height, 8 inches; length, 10 inches.

ANTOINE EMILE BERANGER

Born in 1813 at Sèvres, where his father Antoine was connected with the Royal Porcelain Works, the younger Béranger learned his art and followed it for many years as a decorator. Later he developed into genre pictures, finding his favorite subjects in young women of the working classes in pretty costumes, which he rendered with a very agreeable freshness and purity of color.

87 — The Bouquet Girl

The pretty flower-girl in Directory costume stands at the entrance of a house offering her nosegays with a graceful gesture. Within are seen several figures gathered about a table. Highly finished and attractive in color.

Signed at the right. Dated, 1878.

Height, 11 inches; width, 8 inches.

GIOVANNI BOLDINI

Son of a painter of saints, Giovanni Boldini was born in 1845 at Ferrara, Italy. Six years of his early life as an artist were spent in Florence. Since 1872 he has made his home in Paris. Fortuny, writing to a friend in 1874, says: "I should also like to see something by Boldini. Judging from what little I have seen, he knows what he is about." So when the Spanish painter came to Paris, it was natural that he and Boldini should be drawn to each other; indeed, so strong was the sympathy between them that of all the band who came under the influence of Fortuny's brilliant personality none caught more of his dash and swing of movement than Boldini. A love of sunshine, of the clarity and sentiment of light and its action upon different surfaces, the latter has always had. One may see it in his genre pictures and in the landscapes, wherein the sunlight is rendered with much fidelity and with a sense of joyousness that is communicated to the spectator. In his portraits he displays extraordinary intensity and concentration, rendering the personality of the sitter with an actuality and a brilliancy of technique that is fairly amazing.

626

88 — In the Garden

One of Boldini's marvellous bits of painting, representing a gentleman in a garden with his greyhound, pausing in his walk to look at the sculptured figures on a great flower-vase. His costume is pink and crimson, and the notes of color thereby given are admirably set off by the green of the parterres and trees and the blue of the sky. A captivating little picture and a fine example.

Signed at the left. Dated, 1876.

Height, 8½ inches; width, 6½ inches.

ETIENNE PROSPER BERNE-BELLECOUR

At the age of nineteen, Berne-Bellecour, who was a native of Boulogne, became the pupil in Paris of Picot, supporting himself meanwhile by photography, in which his experiments were so original that he was awarded a recompense in this department at the Universal Exposition of 1867. Up to this time he had been known at the Salon as a landscapist, but in 1868 the painter Vibert, who had become his brother-in-law, induced him to abandon photography and devote himself continuously to painting. He adopted the advice, abandoning landscape also, and taking to figure subjects of a military character, in search of motives for which he visited Algiers. Recalled by the outbreak of the Franco-Prussian War, he served in a regiment of Franc-tireurs, receiving a medal for gallantry under fire. This fixed his determination to be a painter of military subjects, and the experience he had gained gave to his pictures, which followed in quick succession after his retirement from the army, an actuality and interest that were recognized by the award of medal after medal. He travelled in England; resided in Russia as the guest of Alexander II.; practised with success as a sculptor and etcher, and in 1878 was granted the cross of the Legion of Honor. As a military painter he ranks with De Neuville and Detaille in the estimation of the French nation, and the reproductions of his pictures have added an international reputation.

89 — In the Trenches

A French officer of Chasseurs leaning on a rampart, glass in hand, and looking steadily at the action in the distance. Excellent in character, well painted, and fine in drawing.

Signed at the left. Dated, 1877.

Height, 13 inches; width, 8 inches.

J. ENRIQUE

A Parisian painter of light genre.

90 — On the Terrace

A group of a score of ladies and gentlemen in costume Louis XIII. on a terrace, listening to three musicians and actors, who are amusing them. The figures are very small and the execution is almost microscopic. Bright and pretty in color.

Signed at the right. Dated, 1888.

Height, 6 inches; length, 14 inches.

ORESTE CORTAZZO

Among the many examples of this Italian painter of genre subjects which are owned in this country are: "The Interrupted Sitting"; "The Geographical Student"; "Teasing the Poet"; "Taking Leave"; "Crowning the Bride"; "The Judgment of Paris"; and "Amateurs of Bric-à-Brac."

91 — Unsuccessful

Here is a gentleman in cocked hat and satin breeches, sitting disconsolately at the foot of a flight of steps leading from a terrace above, who has been writing verses. But his achievement has not equalled his inspiration, and his ink-bottle is overturned and crumpled scraps of paper are strewn about him. Two ladies nearby are looking at him in his plight, and a third, behind him, tickles his ear with a straw to rouse him from his reverie.

Signed at the right. Dated, 1875.

Height, 13 inches; length, 21 inches.

LUIS FALERO

This Spanish painter, who early in his career settled in Paris, won a medal of honor at the Exposition Universelle, 1889.

92 — Egyptian Dancing Girl

A young woman with headdress of sequins, the torso nude, and a piece of figured stuff draped about the lower part of her figure, seated on a landing place in a Moorish stairway. Good in color and execution, and attractive in aspect.

Signed at the left. Dated, 1878.

Height, 10 inches; width, 7½ inches.

ALFRED THOMPSON BRICHER, A.N.A.

Nature has been A. T. Bricher's sole teacher, and with characteristic loyalty he has devoted himself to the reproduction of those scenes with which he has been familiar since boyhood. A native of Portsmouth, New Hampshire, where he was born in 1839, he has found his subjects in the landscapes and coast scenes of New England, rendering them in water color as well as in oils. He began to paint in 1858, and ten years later sent his first picture to the National Academy Exhibition. His election as Associate of the Academy occurred in 1879.

93 — Coast of Maine

The sea rolls in, breaking on the rocky beach, and a great mass of rock rises up at the right. In the distance a headland and ships on the horizon.

Signed at the left. Dated, 1881.

Height, 20 inches; length. 29 inches.

JEAN CHARLES MEISSONIER

Son and pupil of the great Ernest, Jean Charles Meissonier is favorably known by his eighteenth century scenes executed in the manner of the old Dutch masters.

94 — The Learned Monk

5-10

An ascetic-looking monk is seated at a table with a green baize cover and piled up with books, making notes from a large volume spread open before him. The light falls from a shuttered window at the right. Sober in color and excellent in drawing. A fine little genre work.

Signed at the right. Dated, 1877.

Height, 15¼ inches; width, 10 inches.

LOUIS AUGUSTE GEORGES LOUSTAUNAU

Spirited and humorous subjects, painted in a strong, broad manner and carefully finished, are the characteristics of Loustaunau, who was a pupil of Vibert, F. Barrias, and Gérôme.

3/0

95 — The Amateur Artist

A venerable cardinal with artistic tastes has been trying his hand at painting a picture. While he stands, mahl-stick and palette in hand, before it, a young man sits in an armchair and critically looks at the picture through his hand used as a light-screen. The episode takes place in a room in the cardinal's palace.

Signed at the left. Salon of 1878.

Height, 21½ inches; width, 18 inches.

AUGUSTE TOULMOUCHE

Piquant scenes from daily life, executed with much vivacity and great skill in the renderings of satins and velvets, have occupied the brush of Auguste Toulmouche. He was born in Nantes, 1829, became a pupil of Gleyre, and has gained many medals, as well as the red ribbon of the Legion of Honor.

96 — Admiration

A three-quarters-length figure of a young woman in a pretty costume of light and dark blue and a white waist, hand on hip, looks admiringly, and with good reason, at her face reflected in a hand mirror which she holds up before her. An engaging figure skilfully painted.

Signed at the right centre. Dated, 1878.

Height, 16 inches; width, 9½ inches.

CHARLES D. HUE

A pupil of Fleury and Caraud, Charles D. Hue is seen at his best in genre and character studies.

97 — The Betrothal

A group of nine or ten persons in costume of the latter part of the reign of Louis XVI. in a finely furnished salon. The central figures are a young couple who, in the presence of their elders, are being formally engaged to be married. The young man respectfully kisses the hand of his future wife.

Signed at the right. Dated, 1875.

Height, 12½ inches; width, 20½ inches.

J. E. ANDERS

A painter of the Düsseldorf school, in good repute for his genre subjects.

98 — A Brunette

A head in three-quarters view of a young woman with dark hair. Her bodice is cut square at the neck, and she wears a string of pearls. Excellent in color and charming in character.

Signed at upper left hand. Dated, 1878.

Height, 10 inches; width, 8 inches.

H. ZUGEL

After a course in the Art School at Stuttgart, Zügel became a pupil in Munich of Anton Braith, the cattle painter. The master's influence determined his career. He sought his subjects chiefly in sheep, which he painted with close attention to detail. Then he visited Paris, and, studying the works of Troyon and of Rosa Bonheur, developed greater breadth of manner and depth of color, including cattle also in his subjects. In his particular line he is highly esteemed in Germany.

99 — The Evening Meal

A flock of sheep in the fold are eagerly crowding to an open door, barricaded with a railing, where the shepherd will soon appear with their provender. He may be seen in the shadows of the stable within, and, meanwhile, his dog looks over the bars at the sheep and admonishes them, so to speak, to be patient. An excellent picture of sheep, with an agreeable golden tone.

Signed at the right.

Height, 18½ inches; width, 26 inches.

DON VICENTE PALMAROLI

There is something of Fortuny, and not a little of Meissonier, in Palmaroli's style. He was a pupil of Federico Madrazo and of the San Fernando Academy, continuing his studies in Rome. Then he became director of the Spanish Academy, and has since won many medals, both in Paris and in his native city of Madrid.

100 — The Welcome Address 380

A benevolent-looking old priest in robe of white with black cape is sitting in the salon of a fine house where he has come to make a visit, and before him stands his hostess, with her little daughter in front of her, who reads a composition from a large double sheet. A maid peeps in at the doorway on the left. A pretty subject, charmingly interpreted.

Signed at the right.

Height, 19½ inches; length. 28 inches.

JULES FREDERIC BALLAVOINE

A Parisian, born and bred, and pupil of Pils, Ballavoine is favorably known for his representation of historical and genre subjects.

130

101 — Take Care!

A lady sitting in a wicker chair on a terrace overlooking the sea makes a warning gesture with her left hand to her little girl, who has climbed up on the wall and is in danger of falling. Attractive in color and skilfully painted.

Signed at the left.

Height, 23½ inches; width, 17 inches.

OTTO ERDMAN

Still another to whom the charm of Düsseldorf proved irresistible is the genre painter Otto Erdman. Born in 1834, he first studied art at the academy in his native city, Leipsic, later continuing his studies in Dresden and Munich.

102 — Love in the Pantry

190

The butler, with powdered wig and long gray coat with pink shoulder-knot, is passing into the dining-room with a tray and a pile of plates, just as the waitress comes out with the soup tureen. He finds a way to carry his burden and at the same time to blow a kiss from the tips of his fingers to his pretty sweetheart. An excellent piece of genre of the German school.

Signed at the left. Dated, Düsseldorf.

Height, 22 inches; width, 16 inches.

EDOUARD LEON GARIDO

Garido excels as a painter of the women of his own country. He was born at Madrid, and learned his art under Palmaroli.

120

103 — In the Luxembourg Garden

The scene is in the great garden, with the walls of the palace to which it belongs in the distance. In straw chairs at the side of the smooth gravelled walk two ladies are seated chatting, while two little girls are at play before them. Beyond is a nurse holding in her lap a child she has taken from its low-swung carriage. A pretty episode charmingly depicted.

Signed at the right.

Height, 14 inches; length, 18 inches.

EUGEN DUCKER

Eugen Dücker was born at Arensburg, in the isle of Oesel, Livonia, in 1841. He studied at the St. Petersburg Academy, being awarded in 1862 the great gold medal. After extensive travel and study in Germany, Holland, Belgium, France, and Italy, he finally settled down in Düsseldorf, becoming a professor of its academy in 1872 and devoting himself to the painting of landscapes and marines.

104 — Leaving Port

A side-wheel steamer with smoke pouring from its funnel has just left a landing place on the Baltic, which appears in the right foreground. A sunset sky with orange-tinted clouds.

Signed at the right. Dated, 1877.

Height, 13½ inches; length, 20 inches.

JOHANNES CHRISTIAAN KAREL KLINKENBERG

This painter of views of city scenery, more especially of the charming features of The Hague, was born there in 1852, became a pupil of Christoffel Bisschop, and settled down to live and work there.

105 — Courtyard of a Cloister

An architectural study, painted with rich but sober color. The figures of three nuns, with black robes and white collars, contrast effectively with the dull red, gray, warm yellow, and slate color of the buildings.

Signed at the right.

Height, 14 inches; length, 21½ inches.

FRITZ WERNER

The most talented pupil of Menzel, and a student under Meissonier also, Fritz Werner shows the influence of both masters. In the elegant treatment of stuffs and accessories he followed the great Frenchman, while in conception and coloring he has successfully imitated the style of Menzel.

106 — Consulting the Map

271

A group of three men in a room with woodwork and doors painted green. One, an elderly man, is pointing out a place on a map to a young man in black costume, while a soldier leans comfortably back in his chair awaiting the result of their discussion and smoking his pipe and drinking his beer.

Signed at the right centre. Dated, 1871.

Height, 15 inches; length, 18 inches.

LOUIS GEORGES BRILLOUIN

A pupil of Drölling and Cabot, this painter was born at St. Jean d'Angely in 1817. His figure subjects were awarded frequent medals at the Salon.

220

107 — The Critics

The portrait of a man in peruke and red coat is on the easel in the studio, and the original stands beside the canvas in the attitude in which he is depicted. Before the picture are two friends and the spectacled painter. The latter looks questioningly at the critics, awaiting their verdict on the success of his work.

Signed at the left. Dated, 1878.

Height, 19 inches; length, 24½ inches.

RENE LEGRAND

Born in Paris, a pupil of Pils.

108 — Cornered

A comfortable-looking old priest sits in a big arm-chair at one side of a table on which is a checker-board, and opposite him is his young assistant, black-gowned and black-capped, like himself, who is scratching his head in despair as he considers the dilemma he is facing in the game. A fat tortoise-shell cat sits on the floor, and on a low stand there is a tray with a bottle and glasses. The room is severely bare, but a porcelain stove in the corner gives out its gentle heat and the scene shows a pleasant picture of life and manners.

Signed at the left.

Height, 15 inches; length, 18 inches.

GILLAUME GEETS

A distinguished painter of the modern Flemish school, and director of the Academy of Malines, Geets made his first success with his picture entitled "Tout n'est que Fumée," which was followed by "Exorcisme de Jeanne de Folle."

109 — The Empty Cradle

A young mother in purple velvet and a white head-dress sits beside the empty cradle of her baby, who has been taken away by death. With her chin resting in her hand, she looks sadly into space. The costume and the furniture of the interior are German, of the time of the Emperor Charles Quint.

Signed at the right. Dated, Machelen, 1876.

Height, 15 inches; length, 23 inches.

GIUSEPPE CASTIGLIONE

Visitors to the Philadelphia Exposition of 1876 may remember Castiglione's two pictures, "The Warrant" and "Visiting the Cardinal Uncle." The latter, as well as his "Soldiers of Cromwell at Haddon Hall," was shown at the Paris Exposition two years later. Both his genre pictures and his portraits reveal the joint influences of his Italian origin and Parisian training and environment.

110 — Near the Garden Gate

Three ladies are grouped about a bench in the park near a gateway which leads to a garden where tropical plants are seen in pots in a row along the border of the pathway. The foreground is in shadow, and through the great trees of the park the sunlight is seen flooding the garden beyond.

Signed at the right.

Height, 15 inches; length, 21 inches.

T. VANDENVOS

A genre painter, with a predilection for Spanish subjects.

111 — Spanish Interior

A man with embroidered jacket and Catalan scarf about his waist sits on one side of a table on which are a flagon of wine and a water-jar, talking to a young girl on the other side, who strokes a cat and manœuvres coquettishly with a fan.

Signed at upper right hand.

Height, 14½ inches; length, 21 inches.

JUST L'HERNAULT

Born at Remiremont (Vosges), France. Studio in Paris.

112 — Visit to the Fortune-teller

A peasant girl with blue and white striped skirt, red and white bodice, and a basket of vegetables on her knees, is sitting at one side of a table in a rude interior, while leaning over from the other side is a comfortable-looking old woman with a blue hood and a sheepskin over her shoulders, who lays out the cards and informs the young woman of her fate. A faithful study of character.

Signed at the right.

Height, 21 inches; length, 27 inches.

POMPEO MASSANI

It has been said that Massani is one of the few Italians of our time who can paint a smile. The Italian sense of humor is active in him, but not to a sufficient extent to invest his works with that element of exaggeration which mars so much that is otherwise good in modern Italian painting.

113 — In the Wine Vault

Two monks, two soldiers, and a serving maid are making merry in the cellars with song and wine. One of the monks, with spectacles on his nose, is the leader in the entertainment, and is singing a song with appropriate gestures. A skilfully painted piece of genre work.

Signed at the left. Dated, 1880.

Height, 18 inches; length, 27 inches.

ANTONIO CASANOVA Y ESTORACH

Scenes of court life in the seventeenth century represent Casanova's most important works, though he is probably more widely known by his pleasant satires on the priesthood, full of suggestiveness and humor. He was born at Tortosa, Spain, in 1847. Many years of poverty and struggle, during which he studied at the Barcelona Academy under Lorenzale and later with Federico Madrazo at Madrid, were terminated by his winning the Prix de Rome. Four years afterward he visited Paris and exhibited a picture. It was well received, as was a second one, so that in 1877 he settled there, producing in successive years, "Van Dyck at the Court of Charles," "Marriage of a Prince," and "Héros de la Fête." The good impression which they made was confirmed by his large canvas, "Sword and Gown," exhibited in 1882.

114 — The Chocolate Party

An old gentleman and his wife and their two beautiful daughters are entertaining two monks in their salon with chocolate and cakes. One rotund and jolly brother is happily placed between the two young ladies, and the other monk, grim-featured and lean, talks solemnly with the mother. The father is an indifferent spectator, and a servant in red livery waits upon the company.

Signed at the left. Dated, Paris, 1878.

Height, 17½ inches; length, 23 inches.

GEORGE H. BOUGHTON

Born in England in 1834, Boughton three years later was brought to this country by his parents, who settled in Albany, N. Y., where, as a boy, he began to instruct himself in art. He opened his studio there in 1850, the old American Art Union being almost his first patron. It was on the proceeds of its patronage that he went to Europe to study, returning several years later and making his first appearance at the National Academy Exhibition in 1858, with "A Winter Twilight." The following year he returned to Europe, residing first in Paris, and then finally settling down in London. He has painted a wide range of subjects, and gained reputation for landscapes as well as his better known studies of the Knickerbocker, Puritan, and Huguenot periods.

470

115 — Huguenot Fugitives

In the foreground is the tall, noble figure of a gentleman in a suit of dark brown, his hands resting on his long sword. His expression is sad but determined. At his side is his wife, seated in the shelter of a great rock, with her baby in her arms. A scouting party on the dunes in the middle distance is firing on a boat loaded with people, which is pulling off from the shore, while the occupants return the fire. A notable work, with a soberly conceived scheme of color.

Signed at the left.

Height, 20 inches; length, 29½ inches.

FRANCOIS BRUNERI

Leaving his home in Turin, Bruneri early came to Paris, and placed himself under Gérôme, and later studied with Bonnat. He has secured reputation both for his genre subjects and portraits.

270

116 — Canal Scene in Venice

A gondola with two boatmen fills the foreground of the canal, with an arched bridge just beyond. On either side are the picturesque walls of the Venetian houses. Effect of sunlight ; delicate in color.

Signed at the right.

Height, 18 inches ; length, 21 inches.

FIRMIN-GIRARD

The favorite pupil of Gleyre, was born at Poncin in 1838. Under his master's suggestion he adopted a style of light genre subjects, which he treats with freshness of color and remarkable refinement. "The Flower Girl," sold at the dispersion of the Stewart Collection, is remembered as a picture which, to quote one of Firmin-Girard's admirers, "has placed his reputation on an enduring basis."

340

117 — Fishing

A lady in summer gown of écru stuff, with Leghorn hat, is standing on a foot-bridge fishing in the stream which flows beneath between banks thickly covered with green foliage. A watering-pot, to hold her catch, and a bright-eyed little terrier are beside her.

Signed at the left. Dated, 1876.

Height, 30 inches ; width, 19½ inches.

CHARLES BAUGNIET

A collection of three hundred lithographed portraits first established the reputation of Charles Baugniet. He was born in Brussels in 1814, and became the pupil of J. Paelinck and M. F. Willens. After residing several years in England he established his studio in Paris, spending, however, a considerable part of his life in Sèvres; dividing his attention between genre and portraits. A considerable number of his pictures exist in the private collections of this country.

118 — The Engagement Ring 110

A blond young woman, in écru gown with light blue corsage and trimmings, is standing beside a Louis XV. chest of drawers, looking at the engagement ring she wears on one of her fingers. A tapestry on the wall, and another serving as a portière, a bouquet of roses, a gilt chair on which are a Leghorn hat, gloves, and a parasol, and two Sèvres vases are among the accessories.

Signed at the left. Dated, 1876.

Height, 26 inches; width 17½ inches.

F. DELACROIS

French school. Landscape and outdoor life.

119 — Harvesting 226

A young woman crowned with a wreath of blossoms and wheat sits on a bank, a sickle in one hand and the other resting on a sheaf. Beside her is a little girl with a basket of flowers. An ideal composition, with decorative qualities of color.

Signed at the right.

Height, 25 inches; width, 20 inches.

V. CAPOBIANCHI

This Roman painter is known by dainty little genre subjects, in which light and air are well depicted.

120 — Treasure Room of Baron Rothschild

In a splendid apartment, filled with magnificent ancient furniture and objects of art, sits a sweet-faced lady in a creamy-white gown with voluminous flounced skirt, turning over the leaves of an illuminated book. A companion in pale blue stands near her. Both figures and still life are very cleverly painted, and the general effect is extremely attractive.

Signed at the left.

Height, 21 inches; length, 28 inches.

KARL PIERRE DAUBIGNY

As a son and pupil of the famous Charles François, it was inevitable that Karl Pierre should at first imitate the master; but he has gradually formed a style of his own, and his pictures won frequent honors at the Salon.

121 — On the Seine

A beautifully composed picture, with a placid river on the right, meadows and trees at the left, and hills in the distance. Over all, a summer sky of very pale, tender blue, with warm white clouds. A boat in the river, two or three figures on the bank, and a young woman in a red bodice picking wild flowers in the meadows enliven the peaceful prospect.

Signed at the right.

Height, 21 inches; length, 36 inches.

ARTHUR PARTON, N.A.

A conscientious technician, feeling after the spirit as well as the facts of a landscape, Arthur Parton is seen at his best in simple rural subjects, which he paints most sympathetically. He was born at Hudson, N. Y., in 1842 and studied under William T. Richards in Philadelphia. Later he visited Paris and London, sketching, also, for a summer in Scotland. In 1873 he was elected an Associate of the National Academy, and in 1884 an Academician. He is a member of the American Water Color Society and has his studio in New York, although he resides in the country and does much of his painting there.

122 — Milford on the Delaware 260

The river, with the bank on the right, occupies the foreground. On the opposite shore are clumps of trees and hills in the distance. The sky, with its clouds of gray and warm white, is dramatically composed and the picture is very agreeable in tone.

Signed at the right.

Height, 21 inches; length, 35 inches.

CHARLES BOMBLED

Born at Amsterdam and a pupil of Schmidt, Charles Bombléd is best known by his military subjects, especially of the French army.

123 — Arab Videttes 230

A party of mounted Arabs in the desert, with their leader detached from the group scanning the horizon. A sky of gray clouds, with patches of blue.

Signed at the right.

Height, 22 inches; length, 29 inches.

FELIPE MASO

A native of Barcelona, Spain, Maso, on reaching Paris, became a pupil of Bonnat.

124 — In the Boudoir

Two young women are reclining at their ease on the couches of a boudoir, while a gypsy girl stands before them with a row of playing cards laid out at her feet and plays on a tambourine held high above her head. A skilfully painted piece of genre.

Signed at the left. Dated, Paris, 1879.

Height, 19½ inches; length, 25 inches.

CHARLES EDOUARD DE BEAUMONT

It was as a landscapist, with subjects drawn from the neighborhood of Cernay and Senlis, that de Beaumont first obtained notice, in the Salons of 1838, 1839, and 1840. Later he turned to genre painting and the occasional illustration of books. He was born in Lannion, France, in 1821, and became a pupil of Boiselier.

125 — Tomb of Philippe Pot

The famous tomb of the warrior, with its eight supporting figures of cowled monks, appears in the meadows in the foreground, with the ruins of the church in the middle distance. A Frenchman and his sweetheart have come out for a day in the country and are enjoying a siesta comfortably reclining against the tomb. The man dozes, while the young woman, shaded by her parasol, is smoking a cigarette. A little distance away a donkey is nibbling at a pile of freshly cut grass.

Signed at the right. Dated, 1875.

Height, 23 inches; length, 37 inches.

JOSEF FAY

This Düsseldorf painter of Italian subjects was born in Cologne in 1813. He passed from the Düsseldorf Academy to Munich, and thence to Paris, where he studied for two years under Paul Delaroche.

126 — Italian Peasants

Two men, a boy, and their dog form a group about a brushwood fire they have built on the roadside, and are interrogated by a traveller on horseback. The scene is laid at sunset on the Roman Campagna. Warm and rich in color.

Signed at the left. Dated, 1863.

Height, 18 inches; length, 24 inches.

G. KUHL

A painter of the Munich school, with a predilection for mediæval subjects and costume genre.

127 — Courtship

A maiden sits on a bench on a terrace, and a young man standing beside her, with one knee on the seat, is pressing his suit. Beyond are garden walls and the towers of a castle. The costumes indicate that the scene is laid in the time of Albert Dürer.

Signed at the left.

Height, 31 inches; width, 16½ inches.

CHARLES BOMBLED

Born at Amsterdam and a pupil of Schmidt, Charles Bombléd is best known by his military subjects, especially of the French army.

128 — Wagons in Snowstorm

Two covered wagons are caught in a driving storm which drifts over the wheels and forces the horses to turn their backs to the cutting wind. The drivers are busy trying to make everything as snug as possible during their enforced halt.

Signed at the right. Dated, 1877.

Height, 19 inches; length, 27 inches.

BRUCK-LAJOS

The genre pictures of Bruck-Lajos are the product of varied and extensive study. He was born at Papa, in Hungary, in 1846, and began his art career as a student in the Vienna Academy. From 1869 to 1872 he studied in Italy, especially at Venice, where he was for a short time in the schools of the Academy. Later he became a pupil in Paris of Munkácsy.

129 — Christmas Time

A Hungarian interior with a party of children watching a young girl who is building on a table a house of cards. At the left, in the corner of the room near a window, are a man and a woman reading a letter. A characteristic example of a celebrated pupil of Munkácsy, who has made a high reputation for himself as a painter of genre and scenes of peasant life.

Signed at the left.

Height, 31½ inches; length, 39 inches.

GEORGE HENRY YEWELL, N.A.

This American painter of landscape and still-life was born in Havre de Grace, Md., in 1830. After studying for a while with Thomas Hicks, he proceeded to Paris and placed himself under Couture, afterward residing for several years in Rome. He was elected an Academician of the National Academy in 1880.

180

130 — Turkish Carpet Bazaar

Three rug-merchants in a Moorish courtyard, where their wares are spread about on the benches and flagging. Warm in general tone, with careful study of architectural forms and ornament.

Signed at the right. Dated, 1878.

Height, 25 inches; width, 18 inches.

AUGUSTE TOULMOUCHE

Piquant scenes from daily life, executed with much vivacity and great skill in the renderings of satins and velvets, have occupied the brush of Auguste Toulmouche. He was born in Nantes, 1829, became a pupil of Gleyre, and has gained many medals, as well as the red ribbon of the Legion of Honor.

325

131 — Confidential Revelations

Two young women, one in blue and the other in white morning costume, are walking through the garden of a château, the walls and windows of which are seen on the left. They seem to be exchanging confidences, and are taking their promenade arm-in-arm.

Signed at the right. Dated, 1877.

Height, 26 inches; width, 18 inches.

JEAN LOUIS ERNEST MEISSONIER

Only fifteen years old when he arrived in Paris, Meissonier, after a few months' study with Léon Cogniet, turned to the study of the old masters, especially the Dutch, whom he learned to surpass in skill of detail, although he never became their equal in color. Without poetic temperament or large pretensions towards the ideal, he won his way to fame by conscientious, incessant toil. He had, as Albert Wolff has said, "the sincerity and wonderful determination of a man who leaves nothing to chance; who never loses sight of nature, and who makes no account of time when it behooves him to carry on a work to the pitch of perfection which the artist desires." Yet, while untiring in his accurate rendering of the material part of his pictures—the costumes, architecture, bric-à-brac—he reveals also the very spirit of the scene, with a wonderful power of establishing a central motive in his pictures which strikes the eye at once and holds fast the imagination. And these qualities are as noticeable in the smallest panel as in those large compositions treating the epic of the First Empire, of which "The Retreat from Russia in 1814" is the masterpiece. He was the recipient of the highest honors in his own country; a member, also, of the Munich Academy, and honorary member of the Royal Academy in London, and of others. He died January 31, 1891.

132 — L'Aumône

/ 5 300

A horseman with white waistcoat, snuff-colored coat, buff breeches, black leather boots, and cocked hat, mounted on a fine bay horse, has stopped on a narrow country road which passes through an orchard to put his hand in his pocket and give a coin to a poor barefooted woman with a baby in her arms. One of the few pictures by Meissonier in which a woman is depicted, and a well-known and very remarkable example.

Signed at the right. Dated, 1874.

Height, 24 inches; width, 18 inches.

JEAN LOUIS ERNEST MEISSONIER

133 — Portrait of Meissonier by Himself

(Water Color)

The famous cabinet portrait painted in water color by Meissonier for the late A. T. Stewart. It shows the great artist in full face, with his divided, flowing white beard and the bust covered by a loose coat of brown velvet. An admirable likeness and a historical picture.

Signed at upper right. Inscription, "à M. Stewart Souvenir Affectueux."

Height, 8½ inches; width, 6½ inches.

FLORENT WILLEMS

It was by the study of the old Dutch masters that Florent Willems formed himself, and to such purpose that he attracted attention as early as 1840, when only seventeen years old. Four years later he exhibited his "Visit to Young Mother," in Paris; and its success induced him to settle there. Medals followed in succession, and in 1851 he was made an Officer of the Order of Leopold, receiving the Legion of Honor two years after and reaching Commander in 1878.

134 — The Portrait

A stately beauty with dark hair, clad in a costume of white satin with low-cut bodice, and her shoulders covered by an embroidered satin cape, stands before a table on which there is a mirror, and examines a miniature. A carved arm-chair with crimson cushion, a large picture by Teniers on the wall, and the white linen open-work table cover are among the accessories. A dignified and elegant genre picture.

Signed at the left.

Height, 26 inches; width, 19 inches.

FERDINAND WAGNER

This Bavarian painter, born at Schwabmünchen in 1819, studied at the Munich Academy under Cornelius, Schnorr, and Schlotthauer. Returning to his native town in 1848, he painted historical subjects and received commissions from many churches throughout Bavaria. He died at Augsburg in 1881.

135 — Gathering Flowers

A full-length figure of a handsome young woman in German costume of the time of Charles Quint, composed of green velvet and satin, stands in a woodland path, while she plucks some wild roses which grow on a vine clinging to a slender tree-trunk.

Signed at the left.

Height, 26½ inches; width, 15½ inches.

A. LAUPHEIMER

A Munich painter of domestic genre.

136 — State Secrets

A watchman with a halberd over his shoulder is seated on a bench talking to a tall member of his guard, and a dog sits before them on the brick floor of the vaulted cellar, where the scene is laid. The watchman wears a great three-cornered hat and dark green cloak with a wide cape. He crooks his forefinger as he reveals some, to his mind, weighty secret to his companion. The latter is a dull-looking fellow in a blue coat, who holds a china-bowl pipe in his hand and seems to believe every word Dogberry is saying.

Signed at the right. Dated, 1876.

Height, 26 inches; width, 18½ inches.

JEAN GUSTAVE JACQUET

At the age of twenty, Jean Gustave Jacquet exhibited his first picture at the Salon. Two years later he gained a medal, and was awarded the Legion of Honor in 1879. Commencing as a historical painter, he has become a recognized master in the delineation of piquant feminine beauty.

137 — Head of Young Girl

A lovely face framed in by blond ringlets. Over the shoulders a cape lined with black velvet, with the collar turned up. A pink and a white rose at the neck form charming color notes.

Signed at the left centre. Dated, 1879.

Height, 25½ inches; width, 21 inches.

EMIL AUGUSTE PINCHART

Born at Cambrai, a pupil of Gérôme, this painter has divided his time between history, genre, and portraits, which on several occasions have been awarded medals.

138 — Feeding the Birds

In this picture a blond young woman, in fanciful costume composed of parti-colored stuffs, is standing before an aviary watching a multitude of bright-plumaged little birds which she has been feeding from a straw basket which she holds in her hand. The setting for the figure is a corner of a Roman courtyard, and the warm gray tints of the stone walls and the green leaves of plants contrast effectively with the colors of her dress.

Signed at the left. Dated, 1875.

Height, 34 inches; width, 22 inches.

CHARLES BAUGNIET

A collection of three hundred lithographed portraits first established the reputation of Charles Baugniet. He was born in Brussels in 1814, and became the pupil of J. Paelinck and M. F. Willens. After residing several years in England he established his studio in Paris, spending, however, a considerable part of his life in Sèvres ; dividing his attention between genre and portraits. A considerable number of his pictures exist in the private collections of this country.

670

139 — Blind Man's Buff

This is a party of blind man's buff in which the players are all young women. There are eight of them, and while five are crowding together on a sofa at the right at the approach of she who is "It," a charming figure in gown of white and pink, two others are seen near a table on the left. One of these last leans over the back of a chair and calls out to draw the blinded young woman to that side of the room. A pretty scene and an admirable piece of genre. The salon in which the party is going on is hung with tapestries.

Signed at the right. Dated, 1875.

Height, 36 inches ; length, 50 inches.

WILLIAM ADOLPHE BOUGUEREAU

Though known to art-lovers as the painter of children and dainty girlhood, Bouguereau is a man of iron resolution and indomitable will. While a store-keeper's assistant in his native city of La Rochelle, he spared two hours a day to attend the art-school in Bordeaux, and with such success that in 1842 he won the prize of the year. This decided him to be an artist; and, throwing up his employment, he went to live with his uncle, a priest in Saintonge, where he painted portraits of the townsfolk for a few francs. Having saved a little capital of nine hundred francs, he proceeded to Paris, entered the studio of Picot, and later was admitted to the École des Beaux-Arts. He lived by incredible shifts, finally receiving some small help from his family, until in 1850, at the age of twenty-five, he won the Prix de Rome. This was the turning-point of his fortunes. After four years' stay in that city he returned to Paris, and at once secured recognition. Among other works, important commissions for mural paintings in public buildings were intrusted to him, as, for example, the decoration of the foyer of the theatre at Bordeaux, in which he executed Apollo and the Muses. In the face of the reaction against classicalism he has remained a classicist, and his technical knowledge is so profound, his skill so masterly, that he has been able to survive the onrush of the naturalistic tide. With inflexible determination he has stood his ground in the midst of the critical battle that has been fought over him, and has established his reputation for being one of the greatest draughtsmen of the nude that ever lived.

140 — The Little Sufferer

A pretty little girl with blond hair, bare-armed and bare-legged, has seated herself on the grass while she binds a cloth around her ankle, which she has cut or hurt in some way in her ramble through the wood. Her upturned face shows pain in its expression, but it is very sweet and attractive. Of course, the figure is admirably drawn and the color scheme is sympathetic.

Signed at the left. Dated, 1879.

Height, 38 inches; width, 29 inches.

JEAN BERAUD

Born in St. Petersburg of French parents, and a pupil of Léon Bonnat, Béraud made his first successes by spirited and truthful rendering of every-day scenes for the illustrated journals. Pictures involving similar subjects followed, as well as portraits, which obtained him a good standing. In 1882 he won his first medal at the Salon. His latest and most distinguished manner has been the painting of Scripture subjects, set in modern surroundings. They have aroused controversy through their tendency to sensationalism, yet they display such remarkable technical skill and power of characterization that the impression made by them was too strong to be gainsaid.

141 — Condolences

4715

A characteristic episode in Parisian life. Inside the church near the doorway the men of the family of the person whose funeral is taking place stand in line to receive the condolences and sympathy of friends as they pass out after the services. Through the open door, where the bright winter light streams in on the stone floor, a view down an avenue appears, with cabs, omnibuses, and people hurrying along. On the steps are groups of people who have just left the church. The personages on the right of the composition are in the sombre shadow of the interior, but are all admirably characterized. One of Béraud's best pictures, and, as a consequence, a remarkable piece of painting and a fine example of modern genre.

Signed at the right. Dated, 1879. Salon number, 222.

Height, 25 inches; length, 31½ inches.

CHARLES EMILE JACQUE

His early training as an engraver of maps may have given Charles Émile Jacque his accuracy of drawing, as his love of poultry, pigs, and sheep and of rural scenes was certainly the reason of his intimate knowledge of these subjects ; but the poetic feeling which made him a worthy compeer of the rest of the Barbizon-Fontainebleau group was a gift more inspired. His skill as an etcher also contributed to his power in composition, in texture, and the massing of light and shade; for his etchings won him reputation before his paintings, and to-day his fame rests securely on both mediums. Though born in 1830, it was not until 1861 that his painting first won recognition at the Salon, but after that his popularity grew steadily until, in the later part of his career, it was almost phenomenal. Yet he never yielded one iota of his art ideals to pamper this popularity ; his pictures, though homely in subject, are never prosaic—his treatment is always guided by a fine artistic feeling. Their popularity, therefore, besides being a triumph for the painter, has been a tribute to the judgment and taste of his patrons. He died in 1893, wealthy and honored, and the sale of his studio collection in Paris produced the noteworthy return of 600,000 francs.

142 — Sheep in the Woods

7800

Passing along over the pastures at the edge of a wood where great trees cast dark shadows on the grass is a flock of sheep guarded by a shepherd with his dog. A characteristic composition, with rich color effect.

Signed at the left. Dated, 1879.

Height, 28½ inches ; length, 39 inches.

FLORENT WILLEMS

It was by the study of the old Dutch masters that Florent Willems formed himself, and to such purpose that he attracted attention as early as 1840, when only seventeen years old. Four years later he exhibited his "Visit to Young Mother," in Paris; and its success induced him to settle there. Medals followed in succession, and in 1851 he was made an Officer of the Order of Leopold, receiving the Legion of Honor two years after and reaching Commander in 1878.

143 — Dressing the Bride

A delightful example in Willems's best style. The tall figure of the beautiful bride stands with a small mirror in her hand watching her companion, or maid of honor, who is adjusting her veil. Her gown is of white satin, while that of her attendant is pink. An open coffer, carved, painted, and gilded, stands near in the right foreground, and tapestries, a canopy, and a chair with red velvet cushion constitute the accessories to this charming group of two pretty women.

Signed at the left.

Height, 25 inches; length, 18 inches.

J. JANSSEN

A landscape painter whose favorite subjects are drawn from the borderland of France and Belgium.

144 — Landscape in Ardennes

A brook with ducks in the foreground. A group of tall stately trees and a sky of blue and white. Truthful-looking in effect and pleasing in color.

Signed at the left. Dated, 1882.

Height, 31½ inches; width, 23½ inches.

WILLIAM A. SHADE

An American painter of domestic genre, of the Munich school.

145 — Teasing

A young mother, richly gowned in gray satin and gold brocade, with a lace ruff, is sitting beside a table covered with dishes of fruit, holding her pretty baby in her lap. The child is struggling to reach a bunch of grapes which the mother holds just beyond its reach. A splendid black and white marble chimney-piece, tapestried walls, pictures, and hangings form the setting for this pretty bit of domestic life.

Signed at the left.

Height, 32 inches; length, 24 inches.

EDOUARD TOUDOUZE

A pupil of Auguste Leloir and Pils, Toudouze won the Prix de Rome in 1871. Frequent medals have been awarded to his historical and genre pictures. He was born in Paris in 1844.

146 — La Plage d'Yport (Seine Inférieure)

A party of ladies and children on the beach. They are whiling away the morning in various ways, but principally in dreamy idling. The sea fills the middle distance, and the sky is almost entirely covered in with white clouds. A stone pier juts out from the right. An important and excellent picture. It is very agreeable and very truthful in color, well composed, and painted with extraordinary skill.

Signed at the right. Dated, 1878. Salon number, 2146.

Height, 43 inches; length, 73 inches.

DON LUIS ALVAREZ

Born at Madrid in 1841, in narrow circumstances, and early left an orphan, Alvarez contrived to secure entrance into the Academy, and, encouraged by his master, Federico Madrazo, made his way to Rome, though almost penniless. His first picture, exhibited in Florence in 1861, obtained a medal, and was purchased, when he brought it to Madrid for exhibition, by Queen Isabella, who also gave him a pension to enable him to continue his studies. Returning to Rome, he received royal favor and government commissions, and has been one of the most influential men in shaping the present Spanish school of art.

147 — The Cardinal's Reception

The scene passes in a splendid apartment of the Royal Palace, Caverta, near Naples, the walls decorated with fresco paintings and gilding, and the Cardinal's crimson canopied throne in the centre. He has risen from his seat to receive a lady who stands before him with a little boy. On either side of the central group are other visitors seated on chairs and sofas chatting. Screens enclose this part of the apartment, reserved for the intimates of the prince of the Church. Behind the one on the right of the picture are two sisters and an abbé admiring some jewels and bric-à-brac placed on a table. At the left a lackey in gorgeous livery is bowing out two hooded monks. The costumes are of the time of the Directory. Brilliant in color and exceedingly clever in execution.

Signed at the right. Dated, Rome, 1877.

Height, 25 inches; length, 46 inches.

FELIX ZIEM

In the earlier stages of his career, Ziem painted many fine pictures of French, Dutch, and Turkish scenery; but it was in Venice that he discovered the true bent of his genius. While Rico has painted Venice in the broad glare of sunlight, Ziem has translated into paint the sun-risings and evening light upon the lagoons with a wealth of color and splendor of imagination that have won him world-wide reputation. A native of Beaune, where he was born in 1821, he passed through the art school at Dijon, and began to develop his power by wanderings in the south of France. A Dutch scene secured him his first medal in the Salon of 1851, and views of the Golden Horn and of the Piazza of St. Mark in 1857 were rewarded with the Legion of Honor. He was made an officer of the Legion in 1878.

148 — Overlooking the Bosphorus

In the shadow of a great Moorish archway, with a balcony overlooking the Bosphorus and the roofs, domes, and minarets of Constantinople, are two young Turkish women seated on rugs and making music with a lute and a tambourine. An attendant eunuch leans against the wall at the left and holds in his hand a feather fan. An unusual motive, painted by Ziem with his characteristically brilliant color.

Signed at the left.

Height, 29 inches; width, 21 inches.

CHARLES BAUGNIET

A collection of three hundred lithographed portraits first established the reputation of Charles Baugniet. He was born in Brussels in 1814, and became the pupil of J. Paelinck and M. F. Willens. After residing several years in England he established his studio in Paris, spending, however, a considerable part of his life in Sèvres; dividing his attention between genre and portraits. A considerable number of his pictures exist in the private collections of this country.

210

149 — Wintertime

A group of three ladies in a finely furnished apartment. One, in a gown of white satin with a cloak of blue velvet trimmed with white fur, reclines in a chair before the fireplace, her hands clasped over her knee. Another, whose expression is bright and piquant, dressed in red velvet trimmed with gray fur, with toque to match, is a visitor, and stands by the mantelpiece while she holds back her gown and warms her dainty foot. The third member of the group, in a brown house-dress, leans over the back of a chair turning the leaves of a book. An attractive picture, with the charm of feminine friendship well expressed.

Signed at the left. Dated, 1876.

Height, 33½ inches; width, 26 inches.

HENRI CHANET

This portrait painter was a pupil of Bonnat.

150 — The Birthday

A lady with a carriage dress of dull crimson and bonnet of the same color with white ribbons is seated in an arm-chair looking at the jewels her hostess, in gray and white, is showing her, while a little girl in light blue frock stands near with a doll in her arms and dragging behind her a little wagon heaped up with toys.

Signed at the right. Salon number, 455.

Height, 32 inches; width, 26 inches.

JOSEPH MARIA AUGUSTE GABRIEL FERRIER

Ferrier won the Prix de Rome in 1872. His experience in Italy fitting in with his bent of mind, led him to historical subjects, occasionally varied with portraits; works of sufficient importance to gain several medals and the Legion of Honor. He was born at Nîmes in 1847.

151 — Thoughts of the Absent

A three-quarters-length life-sized figure of a young woman in a Marguerite costume of blue and white seated in a chair with high, carved back. Her head rests pensively on her hand, and on her knee she holds a book at a page marked by a faded pansy. An attractive picture painted with great skill.

Signed at the left. Dated, 1879.

Height, 55 inches; width, 31 inches.

VICTOR PIERRE HUGUET

Foremost among living painters of Oriental life and scenery, Huguet has practically made his home in Algiers since 1861. His first Algerine picture, exhibited in 1866, was bought by the French Government, and since that time his works have been acquired for the local art museums of all the greater French cities. Having served for a time in an architect's office, he entered the Marseilles Academy, where Loubon, the friend of the Barbizon painters, was his teacher. He spent a year in Egypt, and then accompanied Durand-Brager to the East, serving with him also upon the fleet during the Crimean War. He was born in 1839.

400

152 — Trying the Falcons

Half a dozen Arab chiefs in the foreground, with their horses and falcons. One has just cast off his bird and looks up to the sky to watch his flight. The landscape, with its hills in the distance and high sky of blue and white, is evidently in Algeria or Morocco. An important and very meritorious example of the work of a painter whose subjects are similar to those of Fromentin, but whose personal methods distinguish all of his pictures.

Signed at the left.

Height, 33 inches; width, 26 inches.

FIRMIN-GIRARD

The favorite pupil of Gleyre, was born at Poncin in 1838. Under his master's suggestion he adopted a style of light genre subjects, which he treats with freshness of color and remarkable refinement. "The Flower Girl," sold at the dispersion of the Stewart Collection, is remembered as a picture which, to quote one of Firmin-Girard's admirers, "has placed his reputation on an enduring basis."

153 — The Old, Old Story

A cavalier, in Louis XIII. costume of ruby velvet, boots, and gray hat with light blue plume, is seated on a moss-covered rock in the forest at the edge of a pool formed by the waters of a stream which comes tumbling down in a series of cascades in the ravine in the background. At his side stands a beautiful lady, leaning against another great boulder, her head slightly averted as she listens blushingly, but with a pleased expression, to the words addressed to her by her lover. Her costume is mouse-colored velvet with pink satin front, and her blond head is crowned by a light felt hat with pink and white feathers. An important, representative work.

Signed at the right. Dated, 1878.

Height, 32 inches; length, 25 inches.

FREDERIK HENDRIK KAEMMERER

Many collections in America possess examples of the work of this landscape and genre painter, who was a pupil of Gérôme, and gained his first Salon success in 1874.

154 — The Croquet Party

A scene in a delightful garden enclosed with a high stone-wall. In the middle plane, a wrought-iron gilded gateway. A party of people in modern costume are playing croquet on the level space in the foreground, and others sit about in shady corners chatting or reading the newspapers. The effect is in sunlight, and the greens of the shrubbery and trees form a harmonious setting for the light tints of mauve, pink, and white which compose the dresses of the women and men. An important and excellent example, painted with Kaemmerer's accustomed skill.

Signed at the left.

Height, 43 inches; length, 79 inches.

A. HUMBORG

A Munich painter.

155 — Monks Preparing for a Feast

The Abbot, seated in his chair beside a table covered with fruits, patés, and bottles of wine, is giving directions to a serving-man who is emptying a basketful of fish into a tub of water, while in the background two monks who are in charge of the kitchen look on with expressions denoting their interest in the proceedings. The figures are well characterized and the still-life is finely painted. The tone of the canvas is agreeably warm and colorful.

Signed at the right.

Height, 40 inches; width, 32 inches.

ADOLPH ALEXANDRE LESREL

A pupil of Gérôme, Lesrel has painted historical subjects, and been successful also in portraiture, but is chiefly popular for his genre pictures of the Renaissance period, with rich costumes and accessories.

156 — The Game of Cards

Three men in Louis XIII. costume grouped about a table covered with a green velvet cloth. Two are playing cards, while the first watches their game. A page is entering the room, through a door at the right draped with damask portières. Rich and effective in color and soundly painted.

Signed at the right. Dated, 1877.

Height, 33 inches; width, 45 inches.

PAUL VIRY

Delicacy of tone and elaboration of detail characterize the genre subjects of Paul Viry, who was a pupil of Picot.

157 — On the Terrace

A cavalier in a costume of gray and white satin and velvet, and a lady in a long-trained gown of pink, are with their dogs on a sort of terrace or porch which juts out into a great fountain basin. Two great ducks are rising from the water in the foreground and the lady is feeding a pair of doves which fly about her. An important example of Viry.

Signed at the left. Dated, 1879.

Height, 30 inches; width, 24 inches.

JAC LEISTEN

A genre painter of the Düsseldorf school.

158 — Grandma's Birthday

270

The matronly grandmother seated near a table receives the greeting of three little children while her daughter holds in her arms the youngest of her descendants, a baby in white robes with a pink ribbon. The apartment is furnished in Empire style.

Signed at the left. Dated, Düsseldorf, 1878.

Height, 30 inches; width, 25 inches.

LOUIS BEROUD

Known chiefly as a painter of historical subjects, Louis Béroud, a native of Lyons, studied successively under Gourdet, Bonnat, and Lavastre, and gained his first medal at the Salon of 1883.

210

159 — La Place St. Sulpice

The view of the famous old church shows the great fountain as the chief point of interest. The church itself looms up in the background, with its light gray towers bathed in sunlight, in contrast to the sky of blue with white clouds. In the immediate foreground at the right in the shade of the trees is a florist with her potted plants and bouquets displayed on the pavement. Groups of people are walking about, and a *sergent de ville* stands on the right near the fountain basin. The architectural work is extremely well done and the general effect is striking.

Signed at the right. Dated, 1880.

Height, 59 inches; width, 45 inches.

HENRY SHOUTEN

A cattle and landscape painter of some repute.

160 — Cattle and Landscape

A fine black and white bull in the foreground, with a cow with a yoke on her neck to prevent her from jumping fences. Beyond in the flat meadows, a herd of cattle grazing. Sky of gray clouds with a small patch of blue. Strongly painted and delicately "golden" in general tone.

Signed at the left.

Height, 25 inches; width, 37 inches.

RICHARD ANSDELL

This English painter of animals was self-taught, his style being founded upon a close study of Landseer. He was born in Liverpool in 1815, exhibited for the first time at the Royal Academy in 1840, and died in 1888. During the period between 1850 and 1860 he collaborated with Creswick, who supplied the landscape setting to his studies of domestic animals.

161 — Water Carriers

A Spanish scene, with the towers of the Alhambra in the distance. Down the steep pathway coming into the immediate foreground is a water carrier with his two white donkeys loaded with earthen jars. The boy riding one of his beasts turns his head to look at a young girl who stands leaning against the stone wall on the right, her tall water jar beside her. Picturesque and effective.

Signed with initial at the right. Dated, 1860.

Height, 60 inches; width, 37 inches.

ETIENNE ADOLPH PIOT

L. Cogniet was the master of Étienne Adolph Piot, whose genre subjects, while slight in conception, are always pleasantly treated.

162 — The Toilet

Half-length picture of a young woman with dark hair holding a hand mirror in her right hand, while the left is gracefully posed on her breast. The costume is composed of a white under-bodice and a black lace mantilla. Full and simple in execution and very agreeable in color.

Signed at the right.

Height, 32 inches; width, 25 inches.

BALDOMERO GALOFRE

In 1870 Baldomero Galofre arrived in Madrid with six francs in his pocket and two portfolios of sketches, the result of his study under Ramon Marti. He was employed as a draughtsman on the *Illustracion Española y Americana* till 1873, when he won the Prix de Rome. He is practically self-taught in art, and is extremely independent and exclusive in his habits. He works in Rome and occupies a leading position among modern Spanish painters.

163 — The Bird Charmer

Reclining on a couch in a single garment of white is a young woman amusing herself with three pet birds which come at her call and perch on her hands. A great yellow curtain and a jar filled with fluffy dried grasses, a richly wrought wall-hanging and a piece of light blue drapery, are the principal accessories.

Signed at the right. Dated, Rome, 1875.

Height, 37½ inches; width, 25 inches.

HENRY SHOUTEN

A cattle and landscape painter of some repute.

164 — Cows in Pasture

A white cow with tawny neck and head stands in the foreground near another with dark red coat and white face. Beyond on the hilly pastures are cattle grazing, and in the distance, on the right, a glimpse of the sea. A fine piece of cattle painting, with attractive color aspect.

Signed at the left.

Height, 25 inches; width, 37 inches.

CHARLES LOUIS MULLER

Distinguished from his many namesakes as Müller of Paris (for he was born there in 1815), this skilful historical and portrait painter was a pupil of Cogniet, Gros, and the École des Beaux-Arts. Medals of the first, second, and third class were awarded him; the Legion of Honor in 1849; the further rank of Officer in 1859, while in 1864 he was made a member of the Institute.

165 — Maiden Meditation

A three-quarters-length life-sized figure of a young girl in costume of blue and red standing in the woods in a pensive attitude, her chin resting in her hand. Attractive in type, agreeable in color, and ably painted.

Signed at the left.

Height, 39 inches; width, 28 inches.

F. LOUIS PICART

A painter of humorous genre.

166 — Une Affaire Jugée

Two young monks, staves in hand, who have been walking on the beach, have found an oyster and, disputing as to which has the right to eat it, called in a lawyer to decide. The lawyer in the picture stands between the two monks, and has settled the dispute by eating the oyster himself, while he hands to each contestant a half of the shell.

Signed on the right. Dated, 1853.

Height, 31 inches; length, 38½ inches.

E. ATALAYA

Atalaya pursued the path of many Spanish painters, sojourning for a time in Rome and then settling in Paris.

167 — Love Laughs at Locksmiths

A Spanish gallant has piled up a lot of books on a garden bench below a grilled window, which affords him a footing high enough to reach his lady-love, who is behind the bars. The bars, too, are wide enough apart for their faces to come close together, so that the lovers are not so badly off. The sunlight casts shadows under the vines which climb up the wall and over the window, and the color is bright and attractive.

Signed at the right. Dated, Paris.

Height, 29 inches; width, 17 inches.

RAYMUNDO DE MADRAZO

A Spaniard living in Paris, Madrazo has been claimed by both France and Spain, and yet contrived to be independently himself. He was born in Rome in 1841, and baptized in St. Peter's. His father, Federico, the head of the Madrid Academy, was his first instructor; and when he died in 1859, the son proceeded to Paris, to become a student of the École des Beaux-Arts, and later to place himself under Léon Cogniet. His first appearance at any exhibition was in the Salon of 1878, when his work received a first-class medal and the ribbon of the Legion of Honor. Since then "he has permanently impressed his students, variously uttered his aims as a modernist of power, and charmingly invested his life in his friends."

168 — The Album

Half-length picture of a pretty young woman with white wrapper trimmed with pink ribbon bows, seated in a cushioned arm-chair of light blue. In her lap lies an open photograph album and she holds in her hand one of the pictures, which she has drawn from its place, while a smile flits over her face at some agreeable recollection. A characteristic example.

Signed at upper right hand.

Height, 32 inches; length, 25 inches.

UNKNOWN

169 — Tasso Entering the Monastery

The poet, in a dark costume and long cloak, is entering the doorway of the monastery accompanied by a gentleman with blue cloak and a red cap ornamented with a white plume. The monks are standing in the hall ready to receive the party, and one of them extends his hands in a welcoming gesture. The bright sunlight outside contrasts effectively with the sombre shadows within. A very well-composed picture, excellent in execution and dignified in aspect.

Height, 54½ inches; width, 40 inches.

LEON BRETON

A painter of marines and coast pieces, Léon Breton was a pupil of Ulysse Butin. He has always lived in Paris.

170 — The Morning Ride

A young woman in a pretty costume of pink, with straw hat trimmed to match, mounted on a black donkey which she has ridden down to a spot on the grass-covered cliffs overlooking the sea. The figure and the donkey's head are effectively relieved against the wide expanse of the ocean, which lies smooth and pale bluish-green under a morning sky filled with white clouds. Charming in aspect and good in color.

Signed at the left. Dated, 1881.

Height, 64 inches; width, 50 inches.

MISCELLANEOUS BRIC-À-BRAC, CABINET OBJECTS, AND EUROPEAN CERAMICS

FIRST AFTERNOON'S SALE

Tuesday, February 13th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

MISCELLANEOUS BRIC-À-BRAC AND CERAMICS

200 ROYAL WORCESTER VASE.

Basket design. Ivory finish, with relief ornamentation of floral designs in embossed gold and platina.

Height, 8 inches.

201 PAIR ROYAL WORCESTER STATUETTES.

Arabian warrior and companion. Decoration in colors and gold.

Height, 9 inches.

202 THERMOMETER.

Carved walrus ivory. Figure of Esquimaux and dog in relief.

Height, 9 inches.

203 STATUETTE.

German porcelain. "Contentment."

Height, 8 inches.

204 Pair Vases.

Ruby glass. Morning-glories and chrysanthemums in enamelled gold and colors.

Height, 12 inches.

205 Cigar-Stand.

Berlin porcelain. Figure of Cupid in relief.

206 Pair Statuettes.

Royal Worcester. Egyptian water-carriers. Decorated in delicate tints and gold.

Height, 10 inches.

207 Pair Covered Vases.

French *pâte-tendre*. Miniature portraits of Napoleon and Josephine. Turquoise-blue glaze with chased gold ornamentation; gilt-bronze mountings.

Height, 12 inches.

208 Oviform Vase.

Webb cameo glass. Flowers and butterfly in ruby tints on frosted ground.

Height, 10 inches.

209 Pitcher Vase.

Doulton faïence. Floral decoration in finely combined colors on ivory-white ground.

Height, 17 inches.

210 Vase.

Cylindrical form. English faïence. Rich Jeypore decoration.

Height, 11½ inches.

211 Doulton Ewer.

Decoration of flowers and vines in natural colors.

Height, 15 inches.

212 CUT-FLOWER DISH.

Royal Belleek. King's-blue glaze. Ornamentation in gold and colors. Lion's head ornaments.

Diameter, 9½ inches.

213 VASE.

Ovoid form, flaring neck and base. Japanese cloisonné enamel on copper. Jet-black ground, with ornamentation of rampant dragons in finely combined colors.

Height, 15 inches.

214 VASE.

Fisher & Meigs, Carlsbad. Bottle-shaped. Rich decoration of floral designs on ivory glaze.

Height, 11½ inches.

215 PAIR VASES.

Crown Derby. Globular bottle-shaped, with scroll handles. Canary-yellow glaze; gilt decoration.

Height, 9½ inches.

216 BOTTLE-SHAPED VASE.

Chinese porcelain. *Sang-de-bœuf* glaze, gray crackle at neck.

Height, 16 inches.

217 PAIR LARGE VASES.

Haviland's Limoges faïence. Birds, fruits, and flowers in finely combined colors.

Height, 17 inches.

218 PITCHER VASE.

Royal Worcester. Ivory texture. Flowers in various enamels and chased gold.

Height, 18 inches.

219 Vase.

Fisher & Meigs, Carlsbad. Design of a Chinese eggshell lantern. Rich decoration of birds and flowers in bright enamels and embossed gold ; openwork borders at top and bottom.

Height, 14 inches.

220 Oviform Vase.

Japanese cloisonné enamel on copper. Translucent red ground. Wild geese in flight in white, blue, and pink enamels.

Height, 12 inches.

221 Pair Covered Vases.

French porcelain. Pastoral and flower subjects in medallions, and stripe designs in two shades of blue ; gilt-bronze mountings and ornaments.

Height, 16 inches.

222 Bisque Group.

"Directoire." Rich decoration in gold, embossed and chased.

Height, 13 inches ; width, 9 inches.

223 Bottle-Shaped Vase.

Fisher & Meigs, Carlsbad. Ivory glaze. Flowers and birds in richly combined colors and gold.

Height, 11 inches.

224 Tall Hexagonal Vase.

Japanese cloisonné enamel on copper. Archaic and other designs in finely combined enamels.

Height, 12 inches.

225 Pitcher Vase.

Royal Worcester. Floral decoration in embossed gold and platina.

Height, 18 inches.

226 Covered Vase.

Iridescent glass. Embossed gold decoration.

Height, 17 inches.

227 Vase.

Tall, hexagonal-shaped. Japanese cloisonné enamel on copper. Phœnix, imperial dragon, and other designs in translucent and other enamels.

Height, 12 inches.

228 Pitcher Vase.

Royal Worcester. Flowers in natural colors on ivory-white ground; openwork and gilt ornamented neck and handle.

Height, 15 inches.

229 Pair Covered Vases.

Crown Derby. Depressed globular-shaped, Chinese-head handles. Rich decoration of flowers, birds, and blossoms in finely combined bright colors and gold.

Height, 12 inches; diameter, 11 inches.

230 Vase.

Carlsbad. Ivory texture. Tall, quadrilateral shape, with platina lizards in relief at corners. Rich turquoise jewelled decoration and chased gold ornaments.

Height, 15 inches.

231 Ovoid Vase.

Japanese cloisonné enamel on copper. Red translucent enamel ground, with ornamentation of dragons, flowers, and archaic designs in green palm-leaf panels; yellow band at neck.

Height, 12 inches.

232 Royal Vienna Vase.

Oviform, on feet, and with gilt handles at neck. Finely painted figure subjects and flowers on obverse and reverse panels, which are surrounded by a rich decoration in gold, maroon, and blue enamels.

Height, 13 inches.

233 Wedgwood Vase.

Empire design. Relief ornamentation in gold on ivory-white ground.

Height, 11 inches.

234 Rose-Leaf Jar.

Iridescent glass. Painted and embossed ornamentation.

Height, 19 inches; diameter, 6 inches.

235 Large Vase.

Doulton faïence. Ovoid-shaped. Chrysanthemum flowers painted in natural colors on ivory-white ground. Band at neck and foot in green and brown glaze, and pencilled in gold.

Height, 15 inches.

236 Faïence Jar.

Egyptian design. Rich maroon glaze. Numerous butterflies pencilled in gold. Gilt-bronze mounting.

Height, 23 inches.

237 Pitcher Vase.

Royal Worcester. Texture in imitation of old ivory. Finely modelled relief ornamentation of grotesque heads and other designs. Decorated in delicate pink tints and embossed gold.

Height, 16 inches.

238 Vase.

Doulton faïence. Tall amphora-shape. Flowers painted in natural colors and gold enamel.

Height, 15 inches.

239 Pair Vases.

French porcelain. Turquoise-blue glaze. Finely painted pastoral subjects and flowers in medallions. Gilt-bronze mountings and ornaments.

Height, 14 inches.

240 Jardinière.

French porcelain. Turquoise-blue glaze, with gilt ornamentation. Pastoral subjects in two medallions. Gilt-bronze mountings.

Height, 7 inches; length, 15 inches.

241 Pair Vases.

"Old French." Historical subjects painted in panels. Relief and gilt ornamentation.

Height, 15 inches.

242 Large Vase.

Cylindrical-shaped. Japanese cloisonné enamel on copper. Plum tree in blossom; birds and flowers in finely combined colors on jet-black enamelled ground.

Height, 19 inches.

243 Cut-Flower Tub.

Omari porcelain. Heavy texture. Cobalt-blue glaze.

244 Wedgwood Covered Vase.

Urn-shaped. Sage-green and light-blue ground, with classical figures, grape-vine, and other ornamentation: modelled in relief in white biscuit.

Height, 11 inches.

245 Pair Vases.

Royal Worcester. Relief floral ornamentation. Gilt feet and handles finely modelled.

Height, 8½ inches.

246 Vase.

Hexagonal-shaped. Japanese cloisonné enamel. Birds and flowers in palm-leaf panels. Mottled enamelled ground.

Height, 7½ inches.

247 Vase.

Quadrilateral. Japanese cloisonné enamel on copper. Archaic and floral designs in various colors on jet-black ground. Green aventurine enamel at neck.

Height, 7 inches.

248 Wedgwood Covered Vase.

Empire design. Ornamentation modelled in relief, gilt and enamelled.

Height, 12 inches.

249 Pair Vases.

Egyptian design. Bold relief ornamentation of medallion heads and other designs.

Height, 10 inches.

250 Thermometer.

Ivory tusk, with silver mountings.

Height, 23 inches.

251 Pair Obelisks.

Red marble, on black marble plinths.

Height, 23 inches.

252 WEDGWOOD VASE.

Reproduction of the celebrated "Portland Vase," in the South Kensington Museum. Dark-blue ground, with ornamentation modelled in relief in white. The meeting of Peleus and Thetis on Mount Pelion, and Thetis consenting to be the bride of Peleus. Head of Atys on the bottom.

Height, 11 inches.

253 WEDGWOOD VASE.

Empire design. Rich relief ornamentation in gold. Festoons of grape-vines, symbols, and other designs.

Height, 12 inches.

254 CARD-RECEIVER.

French porcelain. Decoration of pastoral subjects and floral medallion. King's-blue glaze, and gold ornamentation. Gilt-bronze mounting.

Height, 7 inches.

255 WEDGWOOD VASE WITH COVER.

Urn-shaped. Sage-green and blue ground, classical figures in medallion, and rams' heads and festoons of roses modelled in relief in white.

Height, 15 inches.

256 VASE ON PLATEAU.

French porcelain. Finely painted cherubs, flowers, and symbols in delicately combined colors; relief and embossed gold ornamentation. Ormolu mountings.

Height, 23 inches.

257 CENTRE-PIECE.

French porcelain. Decoration of pastoral subjects and floral designs. King's-blue glaze and embossed gold ornamentation; gilt-bronze mountings.

Height, 15 inches; diameter, 15 inches.

258 Terra-Cotta Statuette.

"Judith."

Height, 24 inches.

259 Centre-Piece.

French porcelain. Rose-pink glaze. Pastoral subject and floral designs in finely combined colors; gilt-bronze mountings.

Height, 12 inches; diameter, 16 inches.

260 Card-Receiver.

French enamel on copper, "The Departure." Gilt-bronze mountings.

CABINET OBJECTS

261 Covered Jar.

Royal Worcester. Openwork design. Jewelled and embossed gold ornamentation.

262 Pair Miniature Vases.

Satsuma faïence. Japanese garden scenes and numerous butterflies and flowers microscopically painted by Taizan.

263 Cup and Saucer.

Royal Berlin. King's-blue glaze, embossed gold ornamentation, and exquisitely painted flowers in two medallions.

264 Pitcher Vase.

Royal Worcester. Ivory texture. Daisies in embossed gold and platina. Openwork bulb at neck. Glazed in delicate tints.

265 Wedgwood Covered Vase.

Urn-shaped. Empire design. Rich ornamentation of floral festoons, vine and leaf pattern, all modelled in relief and gilded.

Height, 9 inches.

266 Teapot.

Royal Vienna. King's-blue glaze, with gold ornamentation, and exquisitely painted medallions of figure subject by Johnei. Gilt-bronze dolphin handle.

267 Pair Miniature Vases.

French enamel. Figures in translucent enamels.

268 Bowl with Handles.

Coalport. Landscape in panels and other ornamentation in embossed gold.

269 Wedgwood Vase.

Empire design. Relief ornamentation of vines, festoons, and leaf patterns in gold.

Height, 5 inches.

270 Pair Covered Vases.

French enamel. Pastoral subjects in medallions. King's-blue ground. Gilt-bronze mountings.

Height, 8 inches.

271 Cup and Saucer.

Royal Berlin. Empire design. King's-blue glaze, embossed gold ornamentation and exquisitely painted floral medallions.

272 Royal Vienna Têtê-à-Tete Set.

With tray. Finely painted medallions of historical subjects, and rich ornamentation in embossed and chased gold and various enamels.

273 Pair Small Jars.

Royal Berlin. Dark-blue glaze, with floral decoration in natural colors.

274 Miniature Cup and Saucer.

Coalport. Turquoise jewelled ornamentation on gold ground.

275 Covered Vase.

Royal Worcester. Intricate openwork design. Decorated in delicate tints and embossed gold.

Height, 10 inches.

276 Pair Covered Vases.

Coalport. Finely painted landscape views; rich ornamentation in embossed gold and coral-red enamel.

Height, 8 inches.

277 Bottle-Shaped Vase.

Royal Worcester. Egyptian design in intricate openwork. Rich ornamentation in embossed and chased gold and enamels.

Height, 10 inches.

278 Miniature Watering-Pot.

French porcelain. Turquoise-blue glaze. Pastoral subjects painted in medallions. Chased silver mountings.

279 Miniature Jewel-Box.

Dresden. Bellows design. Delicately painted decoration. Gilt-lined.

280 Miniature Tray.

Coalport. Jewelled ornamentation on ivory-white glaze.

281 Cordial-Glass.

French enamel holder.

282 SNUFF-BOX.

Dresden. Pastoral subject and floral design in various colors. Silver-gilt mountings.

283 MINIATURE FAN-SHAPED TRAY.

Coalport. Blossom decoration in blue.

284 JEWEL-STAND.

Minton faïence. Decoration in embossed gold. Gilt-bronze mountings.

285 SMALL VASE.

Gilded. Sterling silver. Enamelled chrysanthemum flowers.

Height, 5½ inches.

286 JEWEL-TRAY.

Royal Vienna. Richly ornamented in embossed gold on maroon ground. Gilt handles.

287 SMALL VASE.

Wedgwood. Empire design. Festoon of grape-vines, rams' heads, and symbols modelled in relief and gilt.

Height, 4½ inches.

288 CUP AND SAUCER.

Royal Worcester. Ivory texture. Intricate openwork design. Rich jewelled ornamentation.

289 BELL.

Coalport. Agate panels and embossed and chased gold ornamentation.

290 WEDGWOOD VASE.

Urn-shape. Sage-green ground. Classical figures, festoon of roses, and leaf patterns modelled in relief in white.

Height, 6½ inches.

291 CUP AND SAUCER.

Royal Berlin. King's-blue glaze. Medallion portrait of Bismarck.

292 SMALL VASE.

Carlsbad. Empire design. Festoons of roses, ram heads, and leaf borders modelled in relief and gilt.

Height, 4 inches.

293 PAIR SMALL VASES.

Ovoid - shaped. Japanese cloisonné enamel on copper. Archaic and floral designs in various enamels.

Height, 6 inches.

294 JEWEL-BOX.

Coalport. Globular-shaped. Rich jewelled ornamentation on gold ground. Gilt mountings.

295 JEWEL-TRAY.

Royal Vienna. Richly decorated in embossed gold and finely combined enamels.

296 FLOWER-BASKET.

German faïence. Cream-white glaze.

297 SMALL VASE.

Egyptian. Bottle design. Openwork and enamelled decoration.

Height, 7½ inches.

298 CUP AND TRAY.

Dresden. King's-blue glaze. Pencilled gold ornamentation and finely painted panels.

299 SET OF FURNITURE IN MINIATURE.

German repoussé silver.

6 pieces.

300 SMALL EMPIRE VASE.

Wedgwood. Ornamentation modelled in relief and gilt.

301 Toilet-Box.

Cauldon ware. Pure white paste. Decoration of detached roses.

302 Cup and Saucer.

French porcelain. Cup mounted in repoussé silver, and the saucer of silver.

303 Russian Spoon.

Enamelled ornamentation.

304 Miniature Spoons.

With crystal bowls and enamelled mountings.

3 pieces.

305 Miniature Cup.

Russian. Silver filigree, filled in with translucent enamels.

306 Perfume-Bottle.

Crystal glass. Decoration of sprays of flowers.

307 Ash-Receiver.

Crackled glass. Bronze and gilt mountings representing spider-web and spider.

308 Pair Hindoo Anklets.

Wrought in silver. Three rows of bells.

309 Jewel-Casket.

Louis XVI. table in miniature. Fine enamelled top and ormolu mountings.

310 Ivory Miniature.

"Napoleon Bonaparte," by Durieux. Finely wrought gilt bronze easel frame.

311 Ivory Miniature.

"Court Beauty of the Time of Louis XVI.," by C. Tontier. Finely wrought bronze and gilt easel frame.

312 Miniature Screen.

Finely wrought in ormolu. Three lower panels of French enamel with portraits of Louis XIV., XV., and XVI. Upper panels of crystal glass.

313 Card-Receiver.

Royal Vienna. King's-blue glaze. Ornamented with embossed gold. Centre panel decorated by A. Heer. Subject, "Cupid Disarmed."

314 Antique Venetian Glass Dish.

Sapphire-blue. Enamelled and gilt ornamentation. Mediæval subject.

Height, 6½ inches; diameter, 8 inches.

315 Card-Receiver.

Limoges enamel. Mythological subject in white and gold on rich brown ground.

316 Empire Teapot.

French porcelain. King's-blue glaze. Embossed gold ornaments and finely painted floral medallions.

317 Pair Paper-Cutters.

Sword design.

318 Baby Elephant.

Wrought in bronze.

319 Elephant.

Wrought in bronze.

320 Enamelled Bronze Group.

The Siesta.

321 Vienna Gilt Group.

The Minstrels.

322 Card-Tray.

Burnished brass. Openwork design.

323 Ivory Jewel-Box.

Carved ornamentation; miniature of Napoleon inserted in lid.

324 Miniature Clock.

Design of Sedan chair. Finely wrought in gilt bronze. Enamelled ornamentation.

325 Portable Desk.

Vienna gilt. Decorated porcelain medallions.

326 Library Table Inkstand.

Rich cut glass. Mounted in gilt bronze.

EUROPEAN CERAMICS

327 Vase.

Fisher & Meigs, Carlsbad. Ovoid form, with spreading neck and base, and gilt griffin handles. Rich king's-blue glaze. Embossed and chased gold decoration of birds and blossoms.

Height, 12 inches.

328 Empire Covered Vase.

Wedgwood. Urn-shape. Ornamentation of rams' heads and festoons of roses modelled in relief and gilt.

Height, 13 inches.

329 Pair Covered Vases.

Royal Vienna. Etruscan shape. On pedestal. King's blue glaze. Gold ornamentation and finely painted panel by A. Heer. Subject, Hector, Paris, and Helena.

Height, 14 inches.

330 Pair Covered Urns.

French porcelain. Sèvres style. Pastoral and floral subjects finely painted in medallions, which are surrounded by gold and jewelled borders. Turquoise-blue glaze. Gilt-bronze mountings.

Height, 13 inches.

331 Pair Vases.

French porcelain. Sèvres style. Finely painted panels of figure and floral subjects. King's-blue glaze and jewelled and embossed gold ornamentation. Mounted in gilt bronze.

Height, 12 inches.

332 Pair Covered Jars.

French porcelain. Sèvres style. Finely painted decoration of children and landscapes. Turquoise-blue glaze and jewelled and embossed gold ornamentation. Gilt-bronze mountings.

Height, 13 inches.

333 Covered Urn.

French *pâte-tendre*. Sèvres style. King's-blue glaze and rich jewelled ornamentation. Mountings of gilt bronze.

Height, 13 inches.

334 Pair Covered Vases.

Tall oviform; French porcelain. Figure and flower subjects decorated in panels by H. Poitevin. Turquoise-blue glaze. Gold enamel ornamentation, and gilt-bronze mountings.

Height, 18 inches.

335 Pair Covered Vases.

French porcelain, Sèvres style; finely painted pastoral subjects. King's-blue glaze. Jewelled and gold enamel decoration, and finely wrought gilt mountings.

Height, 13 inches.

336 Pair Covered Urns.

French *pâte-tendre*, Sèvres style ; finely painted pastoral subjects. *bleu-de-Roi* glaze and jewelled ornamentation; mounted in finely wrought gilt bronze.

Height, 11 inches.

337 Pair Covered Vases.

Graceful urn shape ; French porcelain. Artistically painted panels of figure subjects and landscape, by Nicolas. Rich king's-blue glaze ; ornamentation in embossed and chased gold. Gilt-bronze mountings.

Height, 16 inches.

338 Pair Tall Vases with Covers.

French porcelain ; finely painted decoration. Subject, The Seasons. Turquoise-blue glaze, and embossed gold ornamentation of floral and vine designs. Mountings and ornaments in gilt bronze.

Height, 25 inches.

339 Bohemian Amber Glass Vase.

Incised and gilt ornamentation of leaf and other designs. Bosses in imitation of precious stones.

Height, 19 inches ; diameter, 9 inches.

340 Pair Vases.

Pilgrim bottle-shaped. French faïence. Finely painted decoration of figure subjects, Duck and Chickens, by L. Gautet. King's-blue glaze, and ornamentation in embossed and chased gold.

Height, 16 inches ; diameter, 14 inches.

341 Pair Cylindrical Vases.

Japanese cloisonné enamel on copper. Plum tree in blossom and peonies and birds, in various enamels, on lavender ground.

Height, 18 inches.

342 LARGE JARDINIÈRE.

Crystal glass, mounted in gilt bronze.

Height, 16 inches; diameter, 16 inches.

343 PAIR LARGE VASES.

Urn-shaped; Royal Worcester. Texture in imitation of old ivory. Ornamentation artistically modelled in bold relief, and richly enamelled in gold, platina, and various enamels. Bas-relief heads of famous ancient poets.

Height, 23 inches; diameter, 13 inches.

344 LARGE CYLINDRICAL VASE.

French faïence. Rich decoration of Eastern subjects by V. Paccatte and E. Buffet.

Height, 27 inches; diameter, 11 inches.

345 PAIR LARGE VASES.

Tall ovoid shaped, with spreading necks and bases. Decoration of Eastern figure subjects and landscapes, by Paccatte, after Jules Lefebvre and Leygue. Embossed gold and platina ground.

Height, 34 inches; diameter, 13 inches.

346 LARGE JAR.

French faïence. Design of Oriental water vessel. Rich red glaze. Ornamentation of thistles, flowers, and insects in embossed gold. Gilt-bronze mountings.

Height, 25 inches; diameter, 12 inches.

347 PAIR LARGE URNS WITH HANDLES.

French porcelain. Finely painted cupids and landscape by L. Renders. Embossed gold ornamentation.

Height, 20 inches; diameter, 15 inches.

348 Large Jardinière.

French faïence. Fluted globular form, covered with a rich ruby-red glaze. Finely wrought burnished brass mountings and handles.

Height, 18 inches; diameter, 18 inches.

349 Pair Large Vases.

Moore's English faïence. Texture in imitation of ivory. Ornamentation of water lilies, modelled in bold relief, and decorated in enamelled gold and platina.

Height, 20 inches; diameter, 15 inches.

350 Pair Empire Vases.

Oviform, with swan handles and permanent pedestals. Decoration of figures in panels. Rich gold glaze and etched ornamentation.

Height, 23 inches; diameter, 12 inches.

351 Pair Large Vases with Covers.

Urn shape, with gilt handles and permanent pedestals. Royal Vienna porcelain. Finely painted panels by A. Koller. Subjects, Rinaldo and Armida, The Three Graces, and Jupiter and Callisto. Rich king's-blue glaze, and jewelled and embossed gold ornamentation.

Height, 25 inches; diameter, 13 inches.

352 Pair Large Vases.

Tall oviforms, with spreading necks and bases. French porcelain. Decoration of pastoral and landscape subjects. Turquoise-blue glaze. Embossed and chased gold ornamentation.

Height, 31 inches; diameter, 15 inches.

353 Pair Large Oviform Vases.

French porcelain. Pastoral subjects and landscapes painted in panels. Rose-color glaze; embossed gold ornamentation.

Height, 31 inches; diameter, 14 inches.

354 Grand Doulton Jardinière.

Ivory texture. Artistic decoration of deer, moor fowl, and landscape, by Henry Mitchell; other ornamentation in embossed gold and enamels.

Height, 23 inches; diameter, 20 inches.

355 Pedestal for the Preceding.

Mexican onyx. Mounted in gilt bronze.

356 Pair Large Cylindrical Vases.

Arita porcelain. Rich decoration of floral designs and butterflies in panels on deep-blue ground; relief ornaments and handles. Carved walnut stands.

Height, 34 inches; diameter, 12 inches.

357 Hall Seat.

French faïence. Cylindrical basket design, with cushion top. Decoration of flowers and fruit in low tones.

Height, 20 inches; diameter, 16 inches.

358 Hall Seat.

French faïence. Cylindrical basket design, with cushion top. Decoration of foliage and birds in rose-pink and pale-blue.

Height, 20 inches; diameter, 16 inches.

359 Pair Large Urns, with Pedestals.

Majolica. Clouded purple glaze. Rams' heads and other ornamentation modelled in bold relief and glazed in low tones.

Height, including pedestal, 47 inches; diameter, 20 inches.

360 Pair Large Jardinières.

French faïence. Cobalt-blue glaze; relief ornamentation of fowl, blossoms, and other designs enamelled in various colors. Elephant head and ring handles.

Height, 18 inches; diameter, 22 inches.

361 Pair Covered Vases.

Tall ovoid shape. French porcelain. Sèvres *pâte-tendre* style. Artistically painted decoration of cupids and flowers in medallions. King's-blue glaze, ornamented with embossed gold and platina. Finely wrought gilt-bronze mountings.

Height, 28 inches; diameter, 8 inches.

362 Pair Covered Vases.

French porcelain. Sèvres style. Finely painted decoration, The Seasons, by C. La Barre. Mounted in finely wrought gilt bronze.

Height, 25 inches; diameter, 11 inches.

363 Pair Large Vases with Covers.

Graceful oviform. Finely painted decoration of figure and landscape subjects by L. Penel. King's-blue glaze. Jewelled and embossed gold ornamentation. Finely wrought gilt-bronze handles and mountings.

Height, 27 inches; diameter, 13 inches.

364 Pair Large Vases.

Tall, graceful oviform. Panels artistically decorated; figure subjects, after Wouvermans, and landscapes. Rich *bleu-de-Roi* glaze, and embossed and chased gold ornamentation. Gilt-bronze mountings.

Height, 34 inches; diameter, 20 inches.

365 Pair Large Vases.

Tall, graceful ovoid shape. Artistic decoration in panels of battle scenes. Rich king's-blue glaze, and elaborate ornamentation in embossed and chased gold. Gilt-bronze handles and mountings.

Height, 35 inches; diameter, 18 inches.

GLASS WARE, TABLE SERVICES IN SÈVRES, MINTONS, AND ROYAL WORCESTER, AND GRAND SÈVRES VASES AND OTHER ORNAMENTS

SECOND AFTERNOON'S SALE

Wednesday, February 14th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK.

GLASS WARE

366 CUP AND SAUCER.
Cut and engraved crystal glass.

367 LIQUEUR-GLASSES.
Mounted in repoussé silver.
9 pieces.

368 WINE-GLASSES.
Engraved key pattern.
10 pieces.

369 GOBLETS.
To match the preceding.
19 pieces.

370 TUMBLERS AND GOBLETS.
Various patterns.
8 pieces.

371 CHEESE-DISH AND COVER.
Crystal glass, engraved key pattern.

372 FINGER-BOWLS.
Cut ornamentation.
5 pieces.

373 Pair Decanters.

Pints. Engraved and cut.

374 Pair Decanters.

Pints. Engraved lilies and ferns.

375 Pair Wine-Bottles.

Antique design; engraved ornamentation.

376 Wine-Glasses.

Embossed gold and jewelled ornamentation.

8 pieces.

377 Rhine Wine-Glasses.

Venetian. Aventurine blue glass.

7 pieces.

378 Champagne-Bowls.

Ruby glass. Embossed gold and jewelled ornamentation.

10 pieces.

379 Claret-Glasses.

Bohemian glass. Enamelled decoration.

10 pieces.

380 Champagne-Bowls.

To match the preceding.

9 pieces.

381 Goblets.

To match the preceding.

10 pieces.

382 Pair Wine-Bottles.

Moorish design. Enamelled and gilt.

383 Pair Crystal Glass Decanters.

Pints. Dragons and fire emblems in embossed gold.

384 Decanter.

Crystal glass. Embossed gold and enamelled decoration.

385 Rhine Wine-Glasses.

Amber texture. Enamelled floral decoration.

4 pieces.

386 Tumblers and Wine-Glasses.

Various designs. Enamelled decoration.

9 pieces.

387 Covered Sugar-Bowl.

Crystal glass, cut and engraved. Gilt-bronze mountings.

388 Liqueur-Bottles.

Crystal glass. Repoussé silver bands and ornaments.

3 pieces.

389 Covered Sugar-Bowl.

Crystal glass. Mounted in repoussé silver.

390 Ruby Glass-Dish.

Oval scalloped designs. Mounted in repoussé silver.

391 Decanter.

Quart. Crystal glass. Elaborately mounted in chased silver.

392 Crystal Glass Ink-Stand.

Mounted in gilt silver and enamelled.

393 Elaborate Centre-Piece.

Intaglio glass. Finely wrought gilt-bronze mountings of Japanese design.

Height, 30 inches ; diameter, 15 inches.

394 Oval Dish.

To match the preceding.

Height, 10 inches ; length, 17 inches.

395 Pair Compotes.

Square shape, to match the preceding.

Height, 9 inches ; diameter, 12 inches.

396 PAIR COMPOTES.

Square shape, to match the preceding.

Height, 9 inches; diameter, 12 inches.

397 PAIR COMPOTES.

Square shape, to match the preceding.

Height, 8 inches; diameter, 9½ inches.

398 ELABORATE TABLE SERVICE.

Rich cut glass, mounted in artistically wrought ormolu. Comprises oval centre-piece on plateau, 2 round side-pieces with trumpet-shaped flower-holders, and 6 round compotes.

TABLE SERVICES IN SÈVRES, MINTONS ROYAL WORCESTER, AND OTHER CHINA.

399 CRACKER-JAR.

French porcelain. *Rose du Barré* glaze. Gilt decoration.

400 CUPS AND SAUCERS.

Royal Worcester. Decoration of floral designs in blue, sepia, and green.

4 pieces.

401 CUP AND SAUCER.

Minton. Floral designs in low tones.

402 CUP AND SAUCER.

Detached flowers in turquoise-blue and violet enamels.

403 LARGE CUP AND SAUCER.

Sèvres. Turquoise-blue glaze. Embossed gold ornamentation. Cherubs and monogram of Louis Philippe in medallion. Sèvres, 53.

404 Large Cup and Saucer.

Sèvres. Pastoral and floral subjects painted in medallions. Pale turquoise-blue glaze, and gold ornamentation. Sèvres, .77.

405 Small Plates.

Sèvres. Pure white texture; gilt scalloped edge. Marked with monogram of Louis Philippe, Sèvres, 1847, "Chateau des Tuileries."

18 pieces.

406 Dessert-Plates.

Royal Bonn, Germany. Decoration of views in Holland in deep-blue.

6 pieces.

407 Preserve-Saucers.

To match the preceding.

13 pieces.

408 Dinner-Plates.

Minton delft. Decoration of Chinese designs in two shades of blue ; gilt edge.

7 pieces.

409 Small Deep Plates.

Dresden china. Floral and fruit designs in dark-blue ; scalloped edges.

6 pieces.

410 Dinner-Plates.

Royal Worcester. Floriated borders in deep-blue ; gilt edge.

12 pieces.

411 Soup-Plates.

To match the preceding.

11 pieces.

412 Small Soup-Plates.

Burgess Campbell's royal blue porcelain. Floral patterns, painted in cobalt-blue and gold ; scalloped gilt edge.

9 pieces.

413 DINNER-PLATES.

To match the preceding.

14 pieces.

414 BONE-PLATES.

Crescent-shaped, to match the preceding.

12 pieces.

415 DINNER-PLATES.

Wedgwood. Rich decoration of landscape medallions and floral borders, in two shades of blue and gold ; gilt edge.

12 pieces.

416 SMALL SOUP-PLATES.

Copeland. Chinese designs in cobalt-blue ; gilt edge.

35 pieces.

417 DESSERT-PLATES.

Mintons. Sprays of moss roses in embossed gold, platina, and enamels; gilt edge.

11 pieces.

418 DINNER-PLATES.

Dresden. Sprays of various flowers, in natural colors ; leaf-pattern borders, enamelled and gilt.

12 pieces.

419 DINNER-PLATES.

Coalport. Rich decoration in green enamel and embossed gold ; rope border.

12 pieces.

420 SOUP-PLATES.

To match the preceding.

12 pieces.

421 DESSERT-PLATES.

To match the preceding.

12 pieces.

422 DESSERT-PLATES.

Sarrequemines. Canary-yellow glaze. Lace-pattern borders, and centre ornament in gold.

12 pieces.

423 DINNER-PLATES.

Mintons. Rich decoration in embossed and chased gold on king's-blue glaze; white centres.

12 pieces.

424 SOUP-PLATES.

Royal Worcester. Etched lace-pattern borders; blue and gold edges.

12 pieces.

425 DINNER-PLATES.

To match the preceding.

12 pieces.

426 DESSERT-PLATES.

French porcelain. Sèvres style. Decoration of court beauties in centre medallions; borders of turquoise-blue and gold with floral festoons and ribbons.

14 pieces.

427 PAIR COMPOTES.

To match the preceding.

428 PAIR COMPOTES.

To match the preceding.

429 SOUP-PLATES.

Coalport. Rich decoration in embossed and chased gold; scalloped edge.

12 pieces.

430 DINNER-PLATES.

To match the preceding.

12 pieces.

431 DESSERT-PLATES.

To match the preceding.

10 plates.

432 DINNER-PLATES.

Coalport. Floral designs in various colors in imitation of old Chinese; key-pattern borders.

12 pieces.

433 DESSERT-PLATES.

Coalport. Decoration of finely painted figure subjects; rich green and gold scalloped edges.

11 pieces.

434 DESSERT-PLATES.

Dresden. Decoration of floral designs in natural colors; gilt edge.

19 pieces.

435 SMALL PLATES.

Ruskin. Indian red and gold borders.

12 pieces.

436 SMALL SOUP-PLATES.

Royal Worcester. Borders of floral designs etched in Indian red; gilt edge.

12 pieces.

437 DINNER-PLATES.

Crown Derby. Rich decoration of Moorish designs in red, gold, and black; star pattern centres.

18 pieces.

438 DESSERT-PLATES.

Royal Worcester. Japanese crests, ornaments, and coins in embossed gold on decorated blue ground.

30 pieces.

439 DINNER-PLATES.

Wedgwood. Borders of floral and leaf designs in Indian red; gilt edges.

22 pieces.

440 DINNER-PLATES.

Mintons. Pure white texture. Embossed and chased gold borders.

25 pieces.

441 SOUP-PLATES.

Mintons, to match the preceding.

15 plates.

442 COMPOTE AND PLATTER.

Sèvres. Decoration of cherubs and monogram of Louis Philippe. Turquoise-blue and embossed gold borders. "Sèvres, 1844, L. P., Chateau des Tuileries."

443 TEA-POT.

Sèvres porcelain, to match the preceding.

444 DINNER-PLATES.

Sèvres. Finely painted decoration of cupids. Rich borders of embossed and chased gold. "Doré à Sèvres, R. F., 48 Chateau de Compiegne."

19 pieces.

445 DINNER-PLATES.

Sèvres, to match the preceding.

19 pieces.

446 TWO LARGE PLATTERS.

Sèvres. Decoration of finely painted cherubs, in various enamels. Rich borders of embossed and chased gold on turquoise-blue enamel. "Doré à Sèvres, R. F., 48 Chateau de St. Cloud."

Diameter, 13 inches.

447 TWO LARGE PLATTERS.

Sèvres, to match the preceding.

Diameter, 13 inches.

448 SIX LARGE DINNER-PLATES.

Sèvres, to match the preceding.

Diameter, 11 inches.

449 SOUP-PLATES.

Sèvres, to match the preceding.

12 pieces.

450 SOUP-PLATES.

Sèvres, to match the preceding.

11 pieces.

451 DINNER-PLATES.

Sèvres, to match the preceding.

17 pieces.

452 DINNER-PLATES.

Sèvres, to match the preceding.

12 pieces.

453 DESSERT-PLATES.

Sèvres, to match the preceding.

21 pieces.

454 TWO SALAD-BOWLS.

Sèvres, to match the preceding.

455 TWO COVERED VEGETABLE-DISHES.

Sèvres. Round shape with gilt handles, to match the preceding.

456 TWO COVERED VEGETABLE-DISHES.

Sèvres, to match the preceding.

457 LARGE CUPS AND SAUCERS.

Sèvres, to match the preceding.

9 pieces.

458 DESSERT-PLATES.

Sèvres. Richly decorated borders of *bleu-de-Roi* and gold pencilling. "L. P., Sévres, 1846, Chateau des Tuileries."

31 pieces.

459 DINNER-PLATES.

Sèvres, to match the preceding.

25 pieces.

460 DINNER-PLATES.

Sèvres, to match the preceding.

24 pieces.

461 LARGE CUPS AND SAUCERS.

Sèvres, to match the preceding.

15 pieces.

462 Tea-Set.

Sèvres, to match the preceding. Comprises tea-pot, sugar-bowl, cream-pitcher, and large bowl and plate.

463 Tea-Cups and Saucers.

Sèvres, to match the preceding.

16 pieces.

464 After-Dinner Coffee-Cups and Saucers.

Sèvres, to match the preceding.

14 pieces.

465 Tea-Set.

Sèvres. Decoration of pastoral subjects and flowers in panels. Turquoise-blue glaze, and gold ornamentation. Comprises tea-pot, sugar-bowl, and six various cups and saucers.

466 Antique Tea-Service.

By Nast. Empire design, richly ornamented in gold enamel and chased. Comprises tall tea-pot, covered sugar-bowl, cream-pitcher, and five cups and saucers.

467 Two Large Bowls.

"Nast à Paris." Embossed gold ornamentation.

468 Chocolate-Cups and Saucers.

"Nast à Paris." Embossed gold ornamentation.

7 pieces.

469 Tea-Cups and Saucers.

"Nast à Paris," to match the preceding.

14 pieces.

470 Compote.

Sèvres. Decoration of pastoral subjects and floral panels. Turquoise-blue glaze, and gold ornamentation.

471 "Napoleon" Dinner-Service.

Sèvres. Pure white paste. Ornamentation of monogram and crown of Napoleon in gold. "Doré à Sèvres. Initial N and Crown, Sèvres, '67." Comprises :

5 oval meat platters.
2 large covered soup tureens with platters.
2 large covered vegetable dishes.
2 covered vegetable dishes. Low form.
2 pudding dishes.
2 large salad bowls.
2 small salad bowls.
2 tall fruit stands.
2 low fruit stands.
9 custard cups with stand.
1 mustard pot.
1 covered bowl and platter.
6 low compotes.
1 fruit basket with top handle.
6 large round platters. Two patterns.
1 covered vegetable dish. Shell-shaped handles.
2 gravy boats with platters.
3 boat-shaped trays.
4 boat-shaped trays, with scroll and star pattern handles.
6 boat-shaped trays, with ribbon handles.
6 dozen dinner-plates.
43 soup-plates.

472 "Napoleon" Dinner-Ware.

Sèvres, to match the preceding. Comprising :

4 meat platters.
1 large covered soup tureen with platter.
2 covered vegetable dishes.
2 large salad bowls.
1 small salad bowl.

2 large round platters.
1 pudding dish.
4 boat-shaped trays.
3 boat-shaped trays, with ribbon handles.
2 high compotes.
4 low compotes.
3 cake stands.
28 dinner-plates.

473 "Napoleon" Dinner-Plates.
Sèvres, to match the preceding.
24 pieces.

474 "Napoleon" Dinner-Plates.
Sèvres, to match the preceding.
24 pieces.

475 "Napoleon" Dinner-Plates.
Sèvres, to match the preceding.
24 pieces.

476 "Napoleon" Dinner-Plates.
Sèvres, to match the preceding.
24 pieces.

477 Two "Napoleon" Chocolate-Pots.
Sèvres, to match the preceding.

478 "Napoleon" Chocolate-Pot.
Sèvres, to match the preceding.

479 "Napoleon" Fruit-Stand.
Sèvres, to match the preceding.

480 "Napoleon" Sugar-Bowl and Cream-Pitcher.
Sèvres, to match the preceding.

481 "Napoleon" Small Plates.
Sèvres, to match the preceding.
8 pieces.

482 "Napoleon" Cake-Plates.
Sèvres, to match the preceding.
4 pieces.

483 "Napoleon" Large Cups and Saucers.

Sèvres, to match the preceding.

9 pieces.

484 "Napoleon" Cups and Saucers.

Sèvres, various sizes, to match the preceding.

13 pieces.

485 Dinner-Plates.

Sèvres. Pure white paste. Initial N and crown in gold. Gilt edge. "Doré à Sèvres, 70."

24 pieces.

486 Dinner-Plates.

Sèvres, to match the preceding.

13 pieces.

487 Soup-Plates.

Sèvres, to match the preceding.

13 pieces.

488 Soup-Plates.

Sèvres. Pure white paste. N and crown on border, in embossed gold. "Doré à Sèvres, initial N and crown, Sèvres, 67."

6 pieces.

489 "Louis Philippe" Dinner Service.

Sèvres. Pure white paste. Louis Philippe's monogram in gold. "Chateau de Fontainebleau, Sèvres, 78." Comprises:

3 meat platters.
2 covered vegetable dishes.
3 large round platters.
7 custard cups and stands.
1 cake stand.
1 covered bowl and platter.
1 mustard pot.
4 oval trays.
5 dozen dinner-plates.
14 soup-plates.

490 THREE LARGE ROUND PLATTERS.

Sèvres. Pure white paste. Monogram of Louis Philippe, in blue enamel. "Sèvres 1845, L. P. and crown and Chateau d'Eu."

491 LUNCHEON-SERVICE.

"Nast à Paris." Decoration of festoon of roses and ribbons in various enamels and gold. Comprises:

43 plates.
5 shell-shaped trays.
2 diamond-shaped trays.
2 irregular-shaped trays.
2 low compotes.
2 sauce tureens, with platters.

492 DINNER-SERVICE.

Sèvres. Pure white paste. Rich decoration, in embossed gold, of leaf and vine designs; lavender color borders. "Sèvres, 1846, L. P. and Crown and Chateau de St. Cloud." Comprises:

8 meat platters.
1 large covered soup tureen, with platter.
6 covered vegetable dishes.
1 small covered soup tureen.
1 large salad bowl.
1 small salad bowl.
1 covered sauce tureen, with platter.
8 boat-shaped side dishes.
43 dinner-plates.
12 large dinner-plates.
48 soup-plates.
18 dessert-plates.

493 LARGE ROUND PLATTERS.

Sèvres, to match the preceding.

19 pieces.

494 Breakfast and Tea-Service.

Sèvres, to match the preceding. Comprises:

1 tea pot.
1 sugar bowl.
1 cream pitcher.
1 bowl and platter.
18 large coffee cups and saucers.
22 tea cups and saucers.
19 chocolate cups and saucers.
2 dozen plates.

495 Dinner-Service.

Sèvres. Pure white, hard paste. Finely painted cameo medallions, vine and floriated designs in various enamels and embossed gold. "Sèvres, 1847, L. P. and Crown and Chateau de Fontainebleau." Comprises:

9 meat platters.
2 covered soup tureens.
6 covered vegetable dishes.
2 salad bowls.
1 oval sauce tureen, with platter.
1 round sauce tureen, with platter.
4 boat-shaped side dishes.
2 oval trays.
1 round tray.
4 compotes.
43 dinner-plates.
24 soup-plates.
29 dessert-plates.

496 Dessert-Service.

Sèvres, to match the preceding. Comprises:

Coffee-pot.
Cream-pitcher.
1 sugar-bowl.
27 after-dinner coffee-cups and saucers.
21 dessert-plates.

497 Large Cups and Saucers.

Sèvres, to match the preceding.

7 pieces.

498 Tea-Cups and Saucers.

Sèvres, to match the preceding.

9 pieces.

499 Tea-Service.

Sèvres. Pure white paste. Rich decoration of floral and cameo medallions, and embossed gold embellishment on pale-green centres and borders. "Sèvres, 1846, L. P. and Crown and Chateau d'Eu." Comprises:

Tea-pot.
Sugar-bowl.
Cream-pitcher.
16 cups and saucers.
18 plates.

500 Large Cups and Saucers.

Sèvres, to match the preceding.

18 pieces.

501 After-Dinner Coffee-Cups and Saucers.

Sèvres, to match the preceding.

18 pieces.

502 Dinner-Plates.

Sèvres, to match the preceding.

24 pieces.

503 Dinner-Plates.

Sèvres, to match the preceding.

28 pieces.

504 Dessert-Plates.

Sèvres, to match the preceding.

24 pieces.

505 Dinner-Plates.

Sèvres. Pure white paste. Rich decoration of flowers in natural colors, and lace patterns in embossed and chased gold. "Doré à Sèvres, 87. Chateau de Trianon."

24 pieces.

506 Tea-Set.

Sèvres *pâte-tendre*. *Bleu-de-roi* glaze with slight decoration in gold enamel. "Décoré à Sèvres, 94." Comprises teapot, sugar-bowl, and cream-pitcher.

507 Two Cups and Saucers.

Sèvres *pâte-tendre*. Lapis-lazuli glaze. Decoration of vine design in embossed gold.

SÈVRES PORCELAIN

508 Large Bowl.

Sèvres. Outer surface covered with green glaze, and ornamented in embossed chased gold, and with miniature portraits of Napoleon I., Roi de Rome, and Marie-Louise, by Morin. Inner surface richly decorated in embossed gold.

509 Small Vase.

Sèvres, trumpet-shaped. Covered with rich lapis-lazuli glaze. "Doré à Sèvres, R. F., 94."

Height, 8½ inches.

510 Large Bowl.

Sèvres. Outer surface covered with green glaze and ornamented with embossed chased gold, and miniature portraits of Caroline, Marie-Louise, and Madame Recamier, by Morin. Inner surface richly decorated in gold enamel.

Height, 5½ inches; diameter, 8 inches.

511 VASE.

Sèvres. Graceful oviform, covered with a soft ivory-white glaze, and ornamentation in *pâte-sur-pâte*, of cameo medallion and floral designs, by I. Gély. The shoulder and foot are decorated with embossed and chased gold. "Doré à Sèvres, R. F., 88."

Height, 11½ inches.

512 VASE.

Sèvres. Slender, pear-shaped. Covered with a rich lapis-lazuli glaze. "Doré à Sèvres, R. F., 92."

Height, 13½ inches.

513 VASE.

Sèvres. Urn-shaped. Celadon glaze, and archaic designs in *pâte-sur-pâte*. Embossed gold and jewelled decoration. "Doré à Sèvres, R. F., 85."

Height, 10 inches.

514 CYLINDRICAL VASE.

Sèvres. Jade-green and mottled-blue glaze. Ornamentation of birds and blossoms in embossed and chased gold. "Doré à Sèvres, R. F., 92."

Height, 13½ inches.

515 VASE.

Sèvres. Urn-shaped. Covered with a mottled-green glaze; gilt decoration. "Doré à Sèvres, R. F., 82."

Height, 10 inches.

516 PAIR VASES.

Sèvres. Cylindrical-shaped. Decoration of figure and floral subjects. Turquoise-blue glaze; jewelled and embossed gold ornamentation. Mounted in gilt brass.

Height, 15 inches.

517 VASE.

Sèvres. Cylindrical-shaped, with tall, spreading neck. Covered with a rich *bleu-de-Roi* glaze ; gilt decoration. "Décoré à Sèvres, R. F., 92."

Height, 13½ inches.

518 VASE.

Sèvres *pâte-tendre*. Graceful, ovoid shape, with tall, spreading neck. Covered with a soft, mottled-blue glaze, and cloudings of various shades of brown. "Doré à Sèvres, R. F., 82."

Height, 13½ inches.

519 PAIR LAMP-VASES.

Sèvres. Ovoid-shaped. Covered with rich *bleu-de-Roi* glaze. Slight decoration in gold. "Doré à Sèvres, R. F., 85."

Height, 14 inches; diameter, 7½ inches.

520 PAIR VASES.

Sèvres. Ovoid-shaped, with cylindrical necks. Decoration of landscape subjects in panels, by Moreau ; *bleu-de-Roi* glaze and embossed gold ornamentation. "Sèvres, L. P., 44, Chateau de Tuileries."

Height, 16 inches.

521 LARGE VASE.

Sèvres. Tall amphora-shaped. Rich *bleu-de-Roi* glaze. Mountings and side ornaments in finely wrought ormolu. "Doré à Sèvres, R. F., 82."

Height, 27 inches ; diameter, 12 inches.

522 LARGE VASE.

Sèvres. Tall amphora-shaped. Rich lapis-lazuli glaze. Mountings and side ornaments in finely wrought ormolu. "Doré à Sèvres, R. F., 76."

Height, 26½ inches ; diameter, 12 inches.

523 GRAND VASE.

Sèvres. Etruscan shape. Blue and gold clouded mottled glaze. Mounted on gilt-bronze plinth. "Doré à Sèvres, R. F., 83."

Height, 34 inches; diameter, 18 inches.

524 PEDESTAL FOR THE PRECEDING.

Tripod and figure design. Elaborately wrought in gilt bronze; revolving top.

Height, 37 inches.

525 GRAND VASE.

Sèvres. Etruscan shape. Mottled-blue glaze, with slight gilt decoration; gilt-bronze handles and plinth.

Height, 35 inches; diameter, 18 inches.

526 PEDESTAL FOR THE PRECEDING.

Egyptian marble. Column design, with black marble base and revolving top.

Height, 46 inches.

527 GRAND VASE

Sèvres. Etruscan shape. Mottled-blue glaze, with gold-dust cloudings. Finely wrought gilt-bronze handles and plinth. "Doré à Sèvres, R. F., 83."

Height, 35 inches; diameter, 18 inches.

528 PEDESTAL FOR THE PRECEDING.

Egyptian marble. Column design; black marble base and revolving top.

Height, 46 inches.

529 PAIR GRAND VASES.

Sèvres. Tall, slender bottle-shaped. Covered with a rich translucent lapis-lazuli glaze. Mountings and ornaments in finely wrought gilt bronze; onyx plinths.

Height, 49 inches; diameter, 8 inches.

530 GRAND JARDINIÈRE.

Sèvres. Amphora-shaped. Covered with lapis-lazuli glaze. Richly mounted in finely wrought gilt bronze, and mounted on a carved onyx plinth.

Height, 47 inches; diameter, 13 inches.

531 GRAND VASE.

Pâte-tendre. Panels artistically decorated with mythological subjects and landscapes, by L. Malpass; *blue-de-Roi* glaze, with rich embellishment in embossed and chased gold. Elaborately wrought ormolu mountings and ornaments. Decorated porcelain panels inserted in elaborate bases.

Height, 55 inches; diameter, 21 inches.

532 GRAND VASE.

Pâte-tendre. Companion to the preceding.

Height, 55 inches; diameter, 25 inches.

533 PAIR PEDESTALS FOR THE PRECEDING VASES.

Carved and ebonized.

Height, 25 inches.

534 GRAND VASE.

Pâte-tendre. Graceful ovoid form, with flaring neck of fluted design. Panels artistically decorated with figure subjects, "Painting" and "Music" and landscapes, by E. Apoil. Turquoise-blue glaze, with ornamentation in embossed and chased gold. Mountings, ornaments, and plinths in finely wrought gilt bronze.

Height, 51 inches; diameter, 23 inches.

535 GRAND VASE.

Pâte-tendre. Companion to the preceding.

536 Pair Pedestals for the Preceding Vases.

Elaborate design in carved and polished onyx. Square-shape tops and plinths.

Height, 36 inches; diameter, 20 inches.

537 Grand Vase.

Sèvres. Tall, graceful oviform, with spreading neck and base. Deep turquoise-blue mottled glaze, with slight gilt bands. Mountings and handles of finely wrought ormolu. "Doré à Sèvres, R. F., 81."

Height, 41 inches; diameter, 15 inches.

538 Grand Vase.

Sèvres. Companion to the preceding.

539 Pair Pedestals for the Preceding Vases.

Egyptian design in carved mahogany. Brass ornaments and mountings.

Height, 44 inches; diameter, 13 inches.

STERLING SILVER, PLATED WARE, BRONZES

THIRD AFTERNOON'S SALE

Thursday, February 15th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

STERLING SILVER

540 INDIVIDUAL PEPPER-BOX.

541 TOOTHPICK HOLDER.
Design of porcupine.

542 PAPER-CUTTER.
Mounted in repoussé and hammered silver.

543 INDIVIDUAL CIGAR-CUTTER.
Repoussé silver, chased.

544 SMALL TRAY WITH HANDLES.
Bold repoussé ornamentation.

545 BON-BON SPOON.
Open-work design of *fleur-de-lis* and lion crest; gilded.

546 TEA-STRAINER.

547 INDIVIDUAL COMMUNION SERVICE.
Comprises miniature wine vessel, goblet, and plate.

548 Small Shell-Shaped Tray.
Gilded.

549 Individual Communion Goblet and Spoon.
Gilded.

550 Individual Communion Goblet and Plate.

551 Berry-Spoon.
Repoussé and chased ornamentation of birds and flowers.

552 Cheese-Scoop.
Relief and chased ornamentation.

553 Sugar-Tongs and Spoon.
Russian silver. Enamelled and gilded.

554 Two Spoons.
Toddy spoon and souvenir spoon of Public Library, Warren, Mass.

555 Apostle-Spoon.
Gilded bowl.

556 Apostle-Spoon.
Gilded.

557 Apostle-Spoon.
Gilded bowl.

558 Mustard-Pot.
French open-work design of medallion heads. Blue glass bowl.

559 Mustard-Pot.
Old English. Open-work grape-vine design. Blue glass bowl.

560 Toddy-Glass.
Mounted in silver of open-work design. Figures in relief ; gilded.

561 Mustard-Pot.
French. Open-work design. Classic figures and leaf designs. Blue glass bowl.

562 Two Salt-Stands.

To match the preceding.

563 Sugar-Basket.

Blue glass mounted in silver. Open-work design of floral festoons and medallion heads.

564 Two Salt-Stands.

French. Open-work floral designs with medallion heads. Claw feet; gilded. Blue glass bowls.

565 Two Salt-Stands.

French. Basket design.

566 Two Salt-Stands.

French. Round shape on tripod with lion heads and ring handles. Blue glass bowls.

567 Two Salt-Stands.

Oval. Blue glass bowls mounted in open-work silver, of Empire design; gilded.

568 Two Salt-Stands.

Round shape. Green glass mounted in silver of open-work design. Italian Renaissance period. Ornamentation of floral festoons and medallion heads; gilded.

569 Pair Salt-Stands.

Oval. Blue glass bowls mounted in finely wrought silver of open-work design; festoons of roses in relief. Claw feet.

570 Pair Salt-Stands.

To match the preceding.

571 Two Salt-Stands.

Round. Crystal glass bowls with French silver mountings; Louis XIV. style; gilded.

572 Two Salt-Stands.

Round. Crystal glass bowls with silver tripod. Mountings of early Italian design; gilded.

573 Pair Salt-Stands.

Old English. Boat-shaped with head handles. Blue glass bowls.

574 Pair Oval Salt-Stands.

French silver. Gilded and open-work Empire design. Blue glass bowl.

575 Mustard-Pot.

French, to match the preceding.

576 Pair Salt-Stands.

Old English. Open-work basket design. Blue glass bowls.

577 Salt-Stand.

Old French. Open-work design. Head ornaments. Blue glass bowl.

578 Pair Double Salt-Stands.

French. Open-work grape-vine design; gilded. Blue glass bowls.

579 Pair Double Salt-Stands.

French. Open-work grape-vine design. Blue glass bowls.

580 Small Spoons.

English. Shell-shaped bowls; gilded.

4 pieces.

581 Small Spoons.

French. Leaf design; gilded.

4 pieces.

582 After-Dinner Coffee-Spoons.

French. Head ornaments; gilded.

6 pieces.

583 Small Spoons.

Various designs ; gilded.

9 pieces.

584 Salt-Spoons.

French. Head ornaments ; gilded.

8 pieces.

585 Egg-Spoons.

French. Twisted handles. Engraved bowls ; gilded.

15 pieces.

586 Dessert-Knives.

Gorham sterling. Lion crest.

12 pieces.

587 Dessert-Knives.

Gorham sterling, to match the preceding.

12 pieces.

588 Gravy-Spoons.

English. King's pattern.

2 pieces.

589 Dessert-Knives.

By Touron, Paris. Repoussé handles. Blades and handles gilded.

8 pieces.

590 Gilded Fruit-Knives.

By Touron, Paris. Repoussé silver handles.

12 pieces.

591 Gilded Fruit-Knives.

By Touron, Paris, to match the preceding.

12 pieces.

592 Gilded Fruit-Knives.

By Touron, Paris, to match the preceding.

6 pieces.

593 Orange-Spoons.

French. Grape-vine design; gilded.

8 pieces.

594 DESSERT-SPOONS.

French. Gilded, to match the preceding.

8 pieces.

595 DESSERT-SPOONS.

French. Gilded, to match the preceding.

12 pieces.

596 DESSERT-SPOONS.

French. Gilded, to match the preceding.

10 pieces.

597 DESSERT-FORKS.

French. Gilded, to match the preceding.

12 pieces.

598 DESSERT-FORKS.

French. Gilded, to match the preceding.

12 pieces.

599 DESSERT-FORKS.

French. Gilded, to match the preceding.

600 SUGAR-TONGS AND SUGAR-SPOON.

French. Gilded, to match the preceding.

2 pieces.

601 SALAD-FORK AND SPOON.

French. Gilded, to match the preceding.

2 pieces.

602 TEA-SPOONS.

French. Grape-vine pattern.

12 pieces.

603 TEA-SPOONS.

French, to match the preceding.

8 pieces.

604 LARGE TABLE-FORKS.

By Touron, Paris. Grape-vine pattern.

12 pieces.

605 LARGE TABLE-FORKS.

By Touron, Paris. Grape-vine pattern, to match the preceding.

12 pieces.

606 LARGE TABLE-FORKS.

By Touron, Paris, to match the preceding.

14 pieces.

607 DINNER-KNIVES.

By Touron, Paris, to match the preceding.

12 pieces.

608 DINNER-KNIVES.

By Touron, Paris, to match the preceding.

12 pieces.

609 DINNER-KNIVES.

By Touron, Paris, to match the preceding.

14 pieces.

610 TABLE-SPOONS.

By Touron, Paris. Grape-vine pattern, to match the preceding.

12 pieces.

611 TABLE-SPOONS.

By Touron, Paris, to match the preceding.

10 pieces.

612 TABLE-SPOONS.

By Touron, Paris. Pointed bowls, to match the preceding.

8 pieces.

613 SOUP-LADLE.

By Touron, Paris, to match the preceding.

614 AFTER-DINNER COFFEE-SPOONS.

Chased ornamentation; gilt bowls. In case.

11 pieces.

615 AFTER-DINNER COFFEE-SPOONS.

Hammered design. In case.

12 pieces.

616 DECANTER TABLETS.

Various.

14 pieces.

617 STRAINER.

Funnel-shaped. Old English.

618 CRUMB-SCRAPER.

Chased ornamentation. Tiffany & Co.

619 CUP AND SAUCER.

Chased ornamentation; gilt lined.

620 INDIVIDUAL COFFEE-POTS.

Chased Japanese design.

2 pieces.

621 TWO SMALL TRAYS.

Old English. Open-work borders and ball feet.

Diameter, 6½ inches.

622 TWO BOTTLE-HOLDERS.

English. Louis XV. style. Repoussé chased ornamentation.

623 SPOON-HOLDER.

Repoussé band; scroll handle.

624 LIQUEUR-FLASK.

Russian silver. Repoussé chased ornamentation.

625 NUT-DISH.

Leaf design. Figure in relief; gilt lined.

626 Pair Sauce-Tureens.

Oval-shaped. Goat head and ring handles. Goat ornament to covers.

627 Loving-Cup.

Design of Elizabethan female figure. Repoussé ornamentation ; gilt lined.

628 Small Round Tray.

Claw and ball feet ; beaded border.

629 Vase.

On tripod. Ball feet, repoussé chased ornamentation, and gilt lined.

Height, 5 inches.

630 Vase.

Urn-shape. Leaf-pattern bands.

Height, 7 inches ; diameter, 6½ inches.

631 Milk Pitcher.

Repoussé and chased ornamentation of classical figures and leaf patterns.

632 Toast-Rack.

Medallion-head ornaments.

633 Cake-Basket.

Oval shape, with top handle and medallion-head ornaments. Repoussé chased.

634 Small Pitcher.

Medallion-head ornaments.

Height, 7½ inches.

635 Breakfast-Caster.

Plain design, with claw feet. Three cut-glass bottles. Tiffany & Co.

636 Breakfast-Caster.

To match the preceding.

637 Egg-Caster.

With six cups and spoons. Open-work design ; claw feet.

638 Square Tray.

Japanese hammered design. Ornamentation in relief of crabs and seaweed.

Height, 3 inches ; diameter, 8 inches.

639 Pickle-Caster.

Egyptian design. Two cut-glass jars. Tiffany & Co.

640 Coffee-Pot.

Tall shape. Lion-head spout ; repoussé chased ornamentation ; claw feet.

Height, 12 inches.

641 Siphon-Holder.

Rich repoussé ornamentation. Tiffany & Co.

642 Large Dinner-Caster.

Repoussé chased ornamentation. Seven cut-glass bottles.

643 Oval Tray on Feet.

Repoussé ornamentation of leaf patterns.

Length, 18 inches ; width, 13 inches.

644 Fruit-Bowl.

Side handles and head ornaments.

Height, 5 inches ; diameter, 8½ inches.

645 Large Tankard.

Cut glass. Repoussé silver lid, with English coin inserted.

646 Covered Sugar-Bowl.

Urn-shaped, with side handles and key-pattern bands.

Height, 11 inches ; diameter, 5 inches.

647 Vase.

Globular body, with slender, spreading neck and base. Repoussé ornamentation. Scroll handles.

Height, 13½ inches.

648 FRUIT-STAND.

Tall form. Satin finish. Repoussé bands, side handles, and gilt lined.

Height, 9 inches ; diameter, 8½ inches.

649 LARGE BREAD-TRAY.

French. Oval shape, on four feet. Rich repoussé chased ornamentation. Scroll handles.

Length, 15½ inches ; width, 9 inches.

650 TALL FRUIT STAND.

Beaded bands and scroll supports.

Height, 9 inches ; diameter, 10 inches.

651 COFFEE-URN.

Old English style. Repoussé chased bands and ornaments.

Height, 13 inches ; diameter, 7 inches.

652 TEA-SERVICE.

Comprising large tea-pot, sugar-bowl, and milk-pitcher, to match the preceding.

653 FRUIT-STAND.

Satin finish. Rope borders and anchor handles.

Height, 10 inches ; length, 18 inches.

654 PAIR CRACKER-JARS.

Repoussé, chased. Covers surmounted by figures of birds.

Height, 7 inches ; diameter, 6 inches.

655 FRUIT-STAND.

Tall form. Medallion-head ornaments and beaded bands.

Height, 9 inches ; diameter, 10 inches.

656 WATER-PITCHER.

Antique shape. Chased ornamentation and beaded bands.

Height, 11 inches ; diameter, 6 inches.

657 FRUIT-STAND.

Repoussé chased floral ornamentation. Tiffany & Co.

Height, 5½ inches; diameter, 7½ inches.

658 SUGAR-BOWL.

Old English design. Repoussé chased bands and ornaments.

Height, 9 inches; diameter, 7 inches.

659 PITCHER.

Antique design. Beaded bands.

Height, 7 inches; diameter, 4 inches.

660 VASE.

With head ornament handles. Repoussé chased ornamentation.

Height, 9 inches; diameter, 4½ inches.

661 COFFEE-URN.

Old English style. Repoussé chased bands of leaf patterns.

Height, 16½ inches; diameter, 8 inches.

662 ICE-WATER PITCHER AND TRAY.

Japanese hammered design. Tiffany & Co.

Height, 10 inches; diameter, 8 inches.

663 COFFEE-URN.

Empire design. Repoussé chased ornamentation.

Height, 15 inches; diameter, 7 inches.

664 TALL FRUIT-STAND.

Goat's head and ring handles. Gold lined.

Height, 8 inches; diameter, 9 inches.

665 PUNCH-BOWL.

Repoussé chased ornamentation.

Height, 10½ inches; diameter, 14 inches.

666 Large Pitcher.

Antique shape. Rich repoussé chased ornamentation. Tiffany & Co.

Height, 18 inches; diameter, 7½ inches.

667 Coin-Bowl.

Twenty-three Greek and Roman coins inserted.

Height, 3½ inches; diameter, 7 inches.

668 English Coin-Vase.

Thirty-eight coins inserted. Inscription on rim reads, "This cup, weighing sixteen ounces, was made to receive thirty-eight coins of English history."

Height, 9 inches; diameter, 5 inches.

669 Pair German Coin-Vases.

Twelve old German coins inserted in each vase. Repoussé chased ornamentation.

Height, 9 inches; diameter, 6 inches.

670 Large Shield.

German. Repoussé ornamentation. Prussian coat-of-arms in relief and seventy German coins inserted. Mounted on plush panel.

Height, 28 inches; diameter, 21 inches.

671 Elaborate Trophy Vase.

Ewer design. Ornamented with artistically wrought groups, illustrating a buffalo hunt by North American Indians.

Height, 31 inches; diameter, 14 inches.

PLATED WARE

672 Nut-Crackers.

3 pairs.

673 Two Cigar-Trays.

674 Napkin-Rings.
Dog-head ornaments.
5 pieces.

675 Cream-Pitcher.
Open-work design, with ruby glass bowl.

676 Cigar-Holder.
With lamp.

677 Cologne Bottle-Stands.
2 pieces.

678 Cheese-Stand.
Repoussé ornamentation.

679 Card-Tray.
Old Sheffield plate.

680 Sugar-Sifter.

681 Three Bottle-Coasters.

682 Two Bottle-Coasters.
Old English.

683 Pitcher and Tray.

684 Cigar-Vase.
Open-work design.

685 Ice-Pitcher Tray.
Hammered design.

686 Covered Butter-Dish.
Tiffany & Co.

687 Covered-Vase.
Repoussé ornamentation.

688 Covered Butter-Dish.

689 Two Vegetable-Dishes.
Ball feet and ring handles.

690 Roast-Beef Dish.
By Cristofle, Paris.
Length, 19 inches; width, 14 inches.

691 Fish-Dish.

Tiffany & Co.'s silver solder.

Length, 26½ inches; width, 13 inches.

MISCELLANEOUS OBJECTS

692 Easel Photograph Frames.

Wrought in brass; open-work design.

3 pieces.

693 Easel Photograph Frame.

Gilt brass; jewelled ornamentation.

694 Pair Candlesticks.

Empire. Silver plated.

695 Pair Trajan Columns.

Carved in red marble.

Height, 25 inches; diameter, 5 inches.

696 Pair Vases.

French enamel on bronze. Chinese design; finely wrought. Gilt mountings.

Height, 14 inches; diameter, 6 inches.

697 Large Tankard.

Vienna silver and gilt, ornamented with various coins.

Height, 22 inches; diameter, 10 inches.

698 Onyx Vase.

Mounted in finely wrought gilt bronze; enamelled.

Height, 22 inches; diameter, 12 inches.

BRONZES

699 Bronze Group.

Equestrian figure of Napoleon. By Nieuwerkerke.

700 Bronze Group.

Children playing leap-frog. By F. Louain.

Height, 7 inches; length, 11 inches.

701 Pair Busts.

Michael Angelo and Dante. By Carrier. Silvered and gilt. With tall marble column pedestals.

Height, 27 inches.

702 Pair Empire Vases.

Urn-shaped, on pedestals. Green patina; onyx gilt mountings, and ornaments.

Height, 14 inches; diameter, 6 inches.

703 Pair Louis XVI. Candlesticks.

Finely wrought gilt bronze.

Height, 13 inches.

704 Pair Empire Candlesticks.

Finely wrought in bronze and gilt.

Height, 14 inches.

705 Group.

St. George and the Dragon. Gilt bronze.

Height, 12 inches.

706 Pair Empire Vases.

Urn-shaped, on permanent pedestals. Green bronze, with gilt ornaments and mountings.

Height, 15 inches; diameter, 7 inches.

707 Pair Louis XVI. Candlesticks.

Wrought in bronze and gilt.

Height, 16 inches.

708 Bronze Figure.

By E. Uzel. On black marble plinth.

Height, 16 inches; width, 11 inches.

709 Pair Bronze Figures.

Priest of Isis and companion. By Picault. Brown patina and gilt ornamentation. Red and black marble plinths.

Height, 21 inches ; diameter, 7 inches.

710 Bronze Figure.

Mercury. Antique patina. Mounted on Egyptian and Sienna marble pedestal.

Height, 26 inches.

711 Pair Bronze Figures.

Mephistopheles and the witch.

Height, 27 inches.

712 Bronze Bust.

Marguerite. By C. Ceribelli. Red marble plinth.

Height, 23 inches ; width, 12 inches.

713 Bronze Bust.

Companion to the preceding.

714 Bronze Bust.

Life size. Beatrice. By Jules Faber.

Height, 27 inches ; width, 14 inches.

715 Bronze Bust.

Life size. Rosalind. By A. Mario.

Height, 27 inches ; width, 14 inches.

716 Bronze Group.

Amazon and Tiger. By Kiss, of Berlin. Fine green patina. Mounted on red marble pedestal.

Height, 18 inches ; width, 15 inches.

717 Bronze Bust.

La Coquette. By G. Vander Strake.

Height, 21 inches ; width, 10 inches.

718 Bronze Figure.

Young Love. By August Moreau. Gilt finish.

Height, 25 inches.

719 Pedestal for the Preceding.

Carved mahogany.

Height, 45 inches.

720 Bronze Group.

"Chasse à la gazelle au Guepard Perse." By Dubucand.

Height, 22 inches; width, 17 inches.

721 Bronze Bell.

Antique design. Gilt finish, with gilt-bronze supports and black marble plinth.

Height, 20 inches; width, 20 inches.

722 Bronze Figure.

La Coquette. By Fabri.

Height, 34 inches; diameter, 11 inches.

723 Pedestal for the Preceding.

Green marble. Corinthian column design.

Height, 40 inches; diameter, 14 inches.

724 Large Bronze Vase.

Etruscan design. Bacchanalian heads in bold relief; gilt finish.

Height, 26 inches; diameter, 14 inches.

725 Pedestal Table for the Preceding.

Finely wrought in gilt bronze.

Height, 38 inches; diameter, 12 inches.

726 Bronze Bust.

Turkish Woman. By Z. Rimbez. Brown patina, enamelled, and gilt ornamentation; red marble base.

Height, 27 inches; diameter, 12 inches.

727 Pedestal for the Preceding.

Mexican onyx. Column design. Mounted in gilt bronze.

728 Life-Size Bust.

Lorenzo. By Rancoulet. Gray marble base.

Height, 30 inches; diameter, 16 inches.

729 Life-Size Bust.

Clarice. By Rancoulet. Companion to the preceding.

Height, 30 inches; diameter, 16 inches.

730 Pair Pedestals for the Preceding.

Mexican onyx mounted in finely wrought gilt bronze. Column design.

Height, 44 inches.

731 Bronze Statuette.

The Kiss. By Lecorney.

Height, 21 inches.

732 Pedestal for the Preceding.

Mexican onyx. Column design. Mounted in gilt bronze.

733 Bronze Statuette.

The Salutation. By A. Gaudez.

734 Pedestal for the Preceding.

Mexican onyx. Column design. Mounted in gilt bronze.

735 Life-Size Bust.

Dona Sol. By A. Dulos.

Height, 27 inches; diameter, 16 inches.

736 Pedestal for the Preceding.

Egyptian marble. Column design. Gilt-bronze mountings.

737 PAIR LIFE-SIZE BUSTS.

Japanese girl and Ethiopian girl. Finely wrought in bronze. By Truflot.

Height, 32 inches; width, 18 inches.

738 PAIR PEDESTALS FOR THE PRECEDING.

Wood, upholstered in plush.

Height, 52 inches.

739 PAIR BRONZE STATUETTES.

Bernard Palissy and Benvenuto Cellini. Tiffany & Co.

Height, 24 inches; width, 16 inches.

740 LIFE-SIZE BUST.

Zeibecke. By Guillemin. Egyptian marble base.

Height, 34 inches; width, 24 inches.

741 PEDESTAL FOR THE PRECEDING.

Elaborately wrought in bronze and marble. Satyr-head support to top.

Height, 51 inches; diameter, 14 inches.

742 LIFE-SIZE BUST.

Woman of Smyrna. By Guillemin. Companion to No. 740.

743 PEDESTAL FOR THE PRECEDING.

Elaborately wrought in bronze and marble. Companion to No. 741.

744 WILLIAM CULLEN BRYANT VASE.

Facsimile of the artistically wrought silver vase known as the "Bryant Commemorative Vase," now in the Metropolitan Museum of Art. The original and facsimile by Tiffany & Co.

Height, 34 inches; diameter, 14 inches.

745 Pair Candelabras.

Finely wrought gilt bronze. Seven lights each. Early Victorian design.

Height, 31 inches.

746 Pair Candelabras.

Finely wrought gilt bronze. Louis XV. design. Seven lights each.

Height, 28 inches ; diameter, 8 inches.

747 Pair Gilt Bronze Figures.

Japanese nobleman and lady.

Height, 24 inches ; diameter, 7 inches.

748 Pair Large Hebe Vases.

Finely wrought in bronze and gilt brass.

Height, 38 inches ; diameter, 17 inches.

749 Pair Bronze Tall Lamps.

English Gothic. Cathedral design. Green patina and gilt ornamentation.

750 Bronze Figure.

Mercury. By Barbedienne. On black marble base.

Height, 48 inches.

751 Pedestal for the Preceding.

Tall column design. Finely wrought in bronze, with marble base and top.

Height, 61 inches.

752 Large Bronze Vase.

Etruscan design. Relief and gilt ornamentation of classic figures.

Height, 27 inches ; diameter, 15 inches.

753 Pedestal for the Preceding.

Egyptian design. Finely wrought in bronze. Black marble top.

Height, 42 inches ; diameter, 14 inches.

754 Bronze Group.

"Prenez Garde du Chien." By Lecourtier.

Height, 36 inches ; diameter, 26 inches.

755 Large Bronze Group.

Equestrian figure of Francis I. By Moris.

Height, 32 inches ; length, 34 inches.

756 Life-Size Bronze Figure.

The Diver. By O. Tabacchi, Turin, 1878.

Height, 45 inches.

757 Pedestal for the Preceding.

Griffin design. Carved wood, ebonized and gilt.

Height, 41 inches.

758 Large Bronze Figure.

The Cavalier. By Rancoulet.

Height, 50 inches.

759 Pedestal for the Preceding.

Carved wood, ebonized.

Height, 36 inches.

760 Pair Large Japanese Bronze Koros.

Bold relief ornamentation of hawks, pine trees, and other designs. Fish and water on bases. Groups of storks for handles. Eagle on rock, and badger surmounting covers.

Height, 31 inches ; diameter, 22 inches.

CLOCKS AND ELABORATE CLOCK SETS, VALUABLE STATUARY, ART FURNITURE, AND OTHER OBJECTS

NO. 835—"MORNING"—ELABORATE GROUP IN CARRARA MARBLE, BY D. BARCAGLIA.

FOURTH AND LAST AFTERNOON'S SALE

Friday, February 16th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CLOCKS AND CLOCK SETS

761 HANGING CLOCK.

Lantern design on bracket. Wrought in gilt bronze and Berlin iron. Calendar attachment.

762 EMPIRE CLOCK.

Vase design in crystal glass. Gilt-brass mountings.

763 MAHOGANY AND BRASS CASE CLOCK.

With bas-relief figures of shepherd, sheep, and floral design. Mouldings in gilt bronze.

Height, 17½ inches.

764 EMPIRE CLOCK SET.

Clock by Leroy à Paris. Design of figure of African carrying a bale; and a pair of urn-shaped vases; all in gilt bronze, finely wrought and chiselled.

765 Empire Clock Set.

In crystal glass. Mounted in finely wrought gilt bronze. Comprises clock mounted in urn-shaped vase, and two side pieces to match.

766 Empire Clock Set.

Gilt-bronze clock, with figure of Cupid in relief, and bas-relief illustrating art, science, and literature, and pair of urn-shaped vases on pedestals, with relief ornamentation.

767 Empire Clock.

Black marble, with gilt-bronze mountings and ornaments. Column design.

768 Mantel Clock.

Early French classic design, in green bronze, surmounted by figure of Neptune. Gilt-bronze mountings and bas-relief.

769 Clock Set.

Elaborately wrought burnished brass. Comprises large clock of Louis XV. design, and two seven-light candelabras to match.

770 Clock Set.

Clock of red marble. Ornamented with gilt and silver bronze and surmounted by a group of Ganymede ; and pair of Hebe vases, with bas-relief bands and classic figures and masks. Henry T. Cox & Co.

771 Louis XV. Bracket Clock.

Inlaid with brass, and ornamented with gilt-bronze figures and floral designs.

Height, 43 inches ; diameter, 24 inches.

772 Ebony and Ormolu Clock.

Empire design. Form of Grecian temple. Finely chased ormolu mountings.

Height, 28 inches.

773 Louis XVI. Gilt-Bronze Clock Set.

Clock of pilgrim-bottle design. Elaborate mountings of vines, ribbons, leaves, and flowers, surmounted by acorns. Very finely chiselled female heads on front and back; pair of urn-shaped side pieces to match.

Height of clock, 29 inches.

774 Crystal and Gilt-Bronze Magic Clock.

Made by Robert Houdin, Paris. Pillar of clock supported by four griffins resting on an elaborately chased platform.

Height, 23 inches.

775 Crystal and Ormolu Clock Set.

Lyre-shaped clock, with elaborate ormolu decorations. First Empire style. Pair of amber crystal vases to match.

Height of clock, 29 inches.

776 Ormolu Clock.

With figure of Mercury and emblems of commerce. Floral and emblematic designs in low relief.

Height, 21 inches.

777 Pair of Six-Light Ormolu Candelabra.

Figures of Mercury and goddess resting on urn-shape vases, supporting cluster of lights.

778 Crystal and Ormolu Clock Set.

Lyre-shaped clock, with elaborate ormolu decorations. First Empire style. Pair of crystal and ormolu vases to match.

Height of clock, 24 inches.

779 Ormolu Clock Set.

Clock, with figures of reclining cupids, and vase of turquoise-blue, with Sèvres decoration on top. Eight plaques of Sèvres style on front and ends, and very elaborate floriated bronze mouldings. Pair of elaborately decorated Hebe vases, resting on kneeling cupids, to match.

780 Clock Set.

Black and red marble clock, surmounted by bust of cavalier of Louis XIV. period, by A. Carrier, and pair of bronze and marble urn vases, with classic designs in bas-relief.

781 Crystal and Ormolu Clock.

Empire lyre design. Very elaborate sun design face. Swans' necks at top. Musical chimes.

Height, 24 inches.

782 Louis XV. Bracket Clock.

By Balthazar, Paris. Buhl inlaid, and surmounted by gilt-brass figure. Boldly modelled scroll mountings.

Height, 60 inches.

783 Empire Clock Set.

Clock of ormolu surmounted by Sèvres style vase, which is decorated by painting of cupids and pastoral subjects, by L. Grisée. Elaborate ormolu mounts of piping cupids and flowers. Face of clock, of porcelain, with finely painted figure of cupid and flowers. Five plaques in Sèvres style of decoration in panels at sides and back ; finely modelled gilt-bronze cupids in relief. Cornucopia in wreath and flowers, by Bourdin of Paris. Pair of Sèvres style vases, decorated with paintings of landscape and pastoral subjects, by L. Grisée, to match the clock.

784 Louis XVI. Clock Set.

Clock; movement of which is set in a *bleu-de-Roi* Sèvres style vase. Decorated with wreaths and ribbons in gold, and mounted on a base of gilt bronze, with six decorated porcelain panels inserted, surmounted by finely modelled groups, Science and Literature, and embellished with wreaths of flowers and elaborate chiselled mouldings. Pair of eight-light candelabras to match.

Height of clock, 26 inches.

785 Elaborate Clock Set.

Consisting of an Algerian onyx and ormolu clock, made by Barbedienne, Paris. Surmounted by superbly modelled reclining figure of sleeping woman, and a pair of ten-light candelabra supported by urn-shape vases, with branches of ormolu in floral design, and elaborate floral trophy at the top; finely wrought ormolu mounts of female, and lions' heads, leaves, and scroll.

Height of clock, 35 inches.

786 Empire Clock Set.

Consisting of an elaborate red marble and bronze clock, which is surmounted by finely modelled bronze figures of Cupid and Psyche, and with elaborate gilt-bronze mounts, and a pair of red marble and bronze ten-light candelabras supported by bronze figures standing on globe, upholding the cluster of lights, and elaborately ornamented to match the clock.

787 Mahogany Hall Clock.

With chimes.

STATUARY

788 MARBLE AND BRONZE BUST.

The Young Moor. By R. Pereda, Milan.

Height, 21 inches.

789 PEDESTAL FOR THE PRECEDING.

Carved mahogany. Louis XV. design.

Height, 45 inches.

790 MARBLE BUST.

Marguerite in Happiness. By E. Aizelin.

Born at Paris, July 10, 1821. Pupil of Ramey and Dumont, he devoted himself, by preference, following the new direction which French art was taking at the time he entered the field, to the creation of graceful female subjects—women and maidens—treated with close adherence to nature in the forms. He has made, beside, a few statues for the churches of Paris. To the former group of subjects belong his "Nyssia in the Bath," and a "Psyche with the Lamp" (this latter in the Luxembourg), a "Hebe," and a "Captured Amazon" (1875), with other statues in the museums of Montpellier and Nantes; also a statue "The Dance," for the Châtelet Theatre (1861); the figure of "Idyllic Poetry," for the Opera House at Paris. In 1867, Aizelin was made a knight of the Legion of Honor.

Height, 25 inches.

791 PEDESTAL FOR THE PRECEDING.

Mexican onyx. Column design. Mounted in gilt bronze.

Height, 44 inches.

792 MARBLE BUST.

Marguerite in Regret. By E. Aizelin. Companion to No. 790.

Height, 23 inches.

793 PEDESTAL FOR THE PRECEDING.

Mexican onyx. Column design. Mounted in gilt bronze.

Height, 44 inches.

794 MARBLE BUST.

La Vanita. By Gelindo Monrir, Milan.

Height, 29 inches; width, 16 inches.

794A PEDESTAL FOR THE PRECEDING.

Rose antique marble, with green-bronze head support. Revolving top.

Height, 49 inches.

795 MARBLE BUST.

Egyptian Woman. By Pessina Carlo, Milan.

Height, 29 inches; width, 18 inches.

796 PEDESTAL FOR THE PRECEDING.

Rose Antico marble, with green bronze head supports. Revolving top.

Height, 49 inches.

797 MARBLE BUST.

Flora. By Professor Richard H. Park.

Height, 26 inches.

798 PEDESTAL FOR THE PRECEDING.

Column design in Rose Antico marble. Revolving top.

Height, 45 inches; diameter, 11 inches.

799 MARBLE BUST.

Purity. By Professor Richard H. Park.

Height, 25 inches.

800 PEDESTAL FOR THE PRECEDING.

Green marble. Column design. Revolving top.

Height, 60 inches; diameter, 11 inches.

801 MARBLE BUST.

Empress Eugènie. By Laurance Macdonald. Dated, 1861.

A Scottish sculptor, born in 1798, passed the greater part of his mature life at Rome. His subjects are mostly taken from the Greek and Roman mythology and are treated in the pure classical style. Died, March 4, 1878.

Height, 27 inches.

802 PEDESTAL FOR THE PRECEDING.

Green marble. Column design. Revolving top.

Height, 60 inches ; diameter, 12 inches.

803 MARBLE BUST.

William H. Seward. By Chauncey B. Ives. Dated, 1857.

Height, 30 inches.

804 PEDESTAL FOR THE PRECEDING.

Green marble. Column design. Revolving top.

Height, 60 inches ; diameter, 12 inches.

805 MARBLE BUST.

Houdin's Washington.

Height, 31 inches.

806 PEDESTAL FOR THE PRECEDING.

Giallo Antico marble. Quadrangular column design, with Egyptian and white marble base.

Height, 50 inches ; diameter, 11 inches.

807 MARBLE BUST.

Rosmunda. By M. Ezekiel, Rome, 1880.

Height, 30 inches.

808 PEDESTAL FOR THE PRECEDING.

Carved statuary, marble. Lion design.

Height, 42½ inches.

809 MARBLE BUST.

Vanity.

810 PEDESTAL FOR THE PRECEDING.

Green marble. Column design.

Height, 42 inches ; diameter, 11 inches.

811 MARBLE BUST.

Sappho. By Professor Richard H. Park.

Height, 28 inches.

812 PEDESTAL FOR THE PRECEDING.

Green marble. Column design. Relief ornament of symbol of music.

Height, 43 inches; diameter, 12 inches.

813 MARBLE STATUE.

Colpo di Vento. By E. Del Panta. Florence, 1882.

Height, 46 inches.

814 PEDESTAL FOR THE PRECEDING.

Carved wood, ebonized. Column design. Revolving top.

Height, 37 inches; diameter, 14 inches.

815 LIFE-SIZE BUST.

John Van Buren.

816 PEDESTAL FOR THE PRECEDING.

Louis XV. design. Ebonized wood, with gilt-bronze mountings and ornaments.

Height, 49 inches.

817 MARBLE BUST.

George Washington. By Thomas Crawford.

Born in New York, March 22, 1813; died in London, October 16, 1857. He began his profession in the marble-yard of Launitz, then went to Rome, where he was encouraged by Thorwaldsen, and produced his first important work, the "Orpheus," now in Boston. A statue of Beethoven, the gift of the late C. C. Perkins, belongs to the Music Hall Association in the same city, and his statue of James Otis is in the chapel of the Mt. Auburn Cemetery. Crawford's principal work is at Washington, where he executed a number of bas-reliefs for the Capitol, and the statue of Liberty which crowns the dome of that building.

Height, 25 inches.

818 PEDESTAL FOR THE PRECEDING.

Egyptian marble. Column design, with gilt-bronze mountings.

Height, 49 inches.

819 MARBLE BUST.

Pauline Bonaparte.

Height, 22 inches.

820 PEDESTAL FOR THE PRECEDING.

Egyptian marble. Column design, with gilt-bronze mountings.

Height, 49 inches.

821 MARBLE BUST.

Esmeralda. By Salvator Albano.

Height, 25 inches.

822 PEDESTAL FOR THE PRECEDING.

Polished green marble. Column design.

Height, 45 inches ; diameter, 12 inches.

823 MARBLE STATUETTE.

La Papillon.

Height, 31 inches.

824 PEDESTAL FOR THE PRECEDING.

Egyptian design. Upholstered in leather, and ornamented with copper disks of open-work.

Height, 43 inches.

825 MARBLE BUST.

Maidenhood. By Professor Richard H. Park. Dated, 1868.

Height, 24 inches.

826 PEDESTAL FOR THE PRECEDING.

Egyptian column design, with bronze mountings and ornaments. Revolving top.

Height, 43 inches.

827 MARBLE AND BRONZE BUST.

Othello. By Pietro Calvi, Milan.

Height, 27 inches.

828 PEDESTAL FOR THE PRECEDING.

Green marble. Column design.

Height, 42 inches ; diameter, 12 inches.

829 Marble Bust.

Eleonora. By Chauncey B. Ives.

Height, 30 inches.

830 Pedestal for the Preceding.

Column design. Rose Antico marble, with white and gray marble base and white marble revolving top.

Height, 50 inches; diameter, 12 inches.

831 Life-Size Figure.

Undine. Sculptured in Carrara marble, by Chauncey B. Ives. With Egyptian marble revolving pedestal.

The late Chauncey Bradley Ives was born in New Haven, Conn., December 14, 1810. Though he early showed his inclination for sculpture in his love of wood carving, he did not take it up seriously till he was twenty-seven years of age, when he went to Boston to study. He was fortunate in making a success of his first bust. This brought him some orders. He opened a studio and remained in Boston some years, till in 1844 he went to Florence. From Florence he moved to Rome in 1851, and it was there he spent the rest of his life, and there he died in August, 1894. Among his works are the statues of Roger Sherman and Jonathan Trumbull, Connecticut's gift of statuary to the Hall of Representatives in the Capitol at Washington; the colossal statue of Bishop Brownell, founder of Trinity College, at Trinity College, Hartford; the "Captive's Choice," a bronze group of three figures presented to the City of Newark, N. J., by Dr. Jonathan Ackerman Coles, son of Dr. Abraham Coles, the translator of "Dies Iræ"; a statue of Noah Webster; and busts of William H. Seward, Gen. Winfield Scott, etc., etc. Most of his works are owned by private individuals here and in England.

Height of figure, 77 inches;
Height of pedestal, 25 inches.

Eve Tempted. By Hiram Powers; with pedestal.

Hiram Powers was born in Woodstock, Vermont, July 29, 1805; died in Florence, Italy, June 27, 1873.

In 1817 his parents removed to Cincinnati, where he worked with energy and industry at any mechanical employment that came to hand. He developed remarkable ingenuity in the contrivance of figures moving by machinery to the accompaniment of music. A bust of Napoleon, by Canova, having come under his notice, he was excited by the desire to become a sculptor, for which art he had had no further training than was supplied by instruction in the taking of plaster casts from models, in which he had been taught by a Prussian acquaintance. Assisted by Mr. Longworth, he went to Washington and there found sufficient employment in making busts to enable him to lay up a little money toward getting to Italy. Assisted by Colonel Preston and Mr. Longworth, he went to Italy in 1837, and settled down into what was to prove a life-long residence. His work consisted largely in the making of busts, in which field he gained a wide popularity in Europe as well as in his native country. In 1843 he produced the statue of the Greek Slave, a work which had an immense success, fixed his reputation the world over, and gave a great impetus to the slowly growing culture of art in this country.

Other works by Mr. Powers are the "Fisher Boy," "America," "California," "Il Penseroso," "Eve Tempted," "Paradise Lost," with statues of Calhoun and Webster. During his long residence in Florence, Mr. Powers' house was the centre of hospitality to his travelling countrymen, who found in him an American of the old-fashioned type, quite unspoiled by foreign life and manners, maintaining a republican rusticity and homeliness in the midst of influences which few are found to resist. Nathaniel Hawthorne, in his *Italian Journal*, has much to say about Powers; the chapters about Florence are, indeed, largely taken up with notes of the conversations between him and the sculptor.

Height of figure, 70 inches.

833 LIFE-SIZE STATUE.

Paradise Lost. By Hiram Powers.

Companion to the preceding, executed to order for the late N. D. Morgan, Esq., Brooklyn.

Copy of letter from Hiram Powers, Esq., to N. D. Morgan, dated Florence, Dec. 7, 1871.

MY DEAR SIR: . . . . You desire that I should give you something of the history of my work, which is now on its way to you, in order that you may see it, as it were, through the medium of the author's eyes. Well, then, I had already produced a statue of "Eve Tempted," which was, indeed, my first ideal figure—and the same now in the possession of Mr. A. T. Stewart, of New York; but I was not satisfied with my first attempt, as, indeed, the Temptation of Eve did not afford an opportunity for the expression of bewilderment, distress, and remorse which must have appeared on the face and in the attitude of Eve, when she replied, "The serpent beguiled me, and I did eat." It is less difficult, in painting or sculpture, to give a single than a compound expression—simple grief or joy is much easier to render than grief with remorse, or joy with a sigh lingering within the expression of the features.

We see these subtleties in nature—but to render them in art requires something more than artistic science. The artist must not only see his way (science), but he must also *feel his way*. In short, he must work from the heart as well as from the brain, and his work then reflects back upon him, as it were, the offspring of his will and understanding. The will has conceived, the understanding has produced; and hence allow me to say, that without understanding—that is, without learning, knowledge, science, practice, experience, study—no one, however great may be his genius, can produce a genuine work of art. As well might we expect a poem from one who can neither read nor write.

I could never satisfy myself with an ideal work in a hurry. The human form is infinite. It is the "Image of God;" and I have found that, do my best, there was always a *better* in nature. Once knowing this, I have hesitated, and sought to find it, and this is the way to fame. One may fail, with all his care and labor, but it is the only way. Not

they who have produced the most, but they who have done the best, stand foremost in the end. I never felt that I had the power to change an hundred statues—I exhaust myself on a few. This accounts for the fact that I found it necessary to give nearly one year's time, in all, to the model alone of your statue of Paradise Lost. I continually found something to be improved, and am far from presuming it to be perfect. I aimed at nobleness of form and womanly dignity of expression. She is forlorn, but does not quite despair, for she looks up imploringly. She accuses the serpent with one hand, and herself most with the other. The serpent retires, for *Eve repents—she now resists evil.*

She is not a goddess, but a woman, a primitive woman, the mother of mankind. She has never been in society, nor is she educated. Such has been my design, but imperfectly carried out. I trust you will make due allowance. . . .

I am, dear sir, faithfully your ob't serv't,

HIRAM POWERS.

Height of figure, 76 inches ;
height of pedestal, 15 inches.

834 LIFE-SIZE STATUE.

Pandora. By Chauncey B. Ives. With rose marble revolving pedestal.

(For biography of sculptor, see No. 831.)

Height of figure, 67 inches ;
height of pedestal, 27 inches.

835 ELABORATE GROUP.

Morning. By Donato Barcaglia, Milan. With handsome sculptured marble pedestal.

Height, 9 feet, 6 inches ;
diameter, 3 feet, 6 inches.

☞ The above group may be seen at No. 7 West 34th Street on presenting permit, which may be had at the office of the American Art Association.

836 PAIR VASES.

Urn-shaped. Sèvres style of decoration. Paintings of cupids and flowers on green glaze. Rich ormolu mounts, with plush-covered pedestals.

Height, 22 inches; height of pedestals, 57 inches.

837 COLUMNAR PEDESTAL.

Mexican onyx, with gilt-bronze mountings; revolving top.

Height, 44 inches.

838 COLUMNAR PEDESTAL.

Green marble.

Height, 42 inches; diameter, 12 inches.

839 VASE.

French porcelain, *bleu-de-Roi* glaze. Decoration of scrolls and musical instruments in gold. Mounted as a lamp.

Height, 28 inches.

840 VASE.

Urn-shaped. Sèvres style of decoration. Pastoral subject and flowers, painted by Bertran. Gilt-bronze mouldings. Mounted as a lamp.

Height, 28 inches.

841 VASE.

Urn-shaped. Sèvres style of decoration. Pastoral and floral subjects in panels, by Bertran. Turquoise-blue glaze, with embossed gold embellishment. Mounted as a lamp. Ornaments and mouldings of gilt bronze.

Height, 28 inches.

841A ELECTRIC LAMP.

Portable. Of highly polished brass, with perforated screen.

842 TRIPOD STAND.
Mahogany.

843 LADY'S DRESSING TABLE.
Mahogany. Inlaid, with drawers and mirror.

844 TABLE.
Handsomely carved ebony. Mexican onyx top.

845 MUSIC CABINET.
Empire period. Inlaid and decorated. Brass mountings.

846 GILT EASEL.
Richly carved.

847 TURKISH ARMCHAIR.
Ebony. Inlaid with ivory and mother-of-pearl.

848 CARD RECEIVER.
Sèvres style. Richly decorated. Mounted on an elaborately ornamented brass tripod stand.

849 PAIR HALL CHAIRS.
Carved walnut. With claw feet.

850 PAIR HALL CHAIRS.
Carved walnut.

851 HALL SEAT.
Carved walnut.

852 TABLE.
Gilt. Circular form.

853 CHIPPENDALE TABLE.
Round. Low form.

854 Bric-à-Brac Cabinet.

Mahogany. Circular form. With glass doors, sides, and shelves.

855 Music Cabinet.

Gilt. Bevelled plate-glass doors and sides.

856 Table.

Onyx and plush.

857 Bric-à-Brac Table.

Mahogany. Beautifully inlaid.

858 Music Cabinet.

Mahogany. With brass mountings.

859 Bric-à-Brac Stand.

Mahogany. Richly inlaid.

860 Marquetry Centre Table.

Top richly inlaid with mother-of-pearl, ivory, and various colored woods, of fruit, and conventional floral designs. Mounted on an elaborately carved tripod stand of grape-vine, grapes, and bird.

861 Library Table.

Rosewood. Richly inlaid. Mexican onyx top.

862 Bric-à-Brac Cabinet.

Mahogany and satin wood. Mirror back.

Height, 66 inches ; width, 43 inches.

863 Bric-à-Brac Cabinet.

Swell front. Glass front, sides, shelves, and mirror back. Elaborate brass mountings.

Height, 63 inches ; width, 32 inches.

864 Centre Table.

Mahogany and walnut inlaid. Variegated marble top.

865 Centre Table.

Mahogany. Richly inlaid. Elaborate decoration of wreaths, flowers, and ribbons.

866 Stained-Glass Screen.

Three folds. Ebony frame, with richly painted panel on the centre fold.

867 Corner Bric-à-Brac Cabinet.

Mahogany. Glass swell front. Shelves and mirror back. Brass mountings.

Height, 63 inches; width, 28 inches.

868 Sewing Table.

Mahogany. Inlaid.

869 Empire Centre Table.

Very finely chased ormolu mounts. Variegated marble top.

870 Bric-à-Brac Cabinet.

Rosewood. Louis XV. style. Chased brass mounts. Glass front and sides and shelves. Mirror back.

Height, 62 inches; width, 44 inches.

871 Oval Centre Table.

Very elaborate marquetry. Folding top.

872 Bric-à-Brac Cabinet.

Mahogany. Glass front, sides, and shelves. Mirror back. Richly inlaid. Floral designs in front and side panels. Brass mountings.

Height, 69 inches; width, 32 inches.

873 Cylinder Desk.

Mahogany. Marquetry inlaid; spindle legs. Panels elaborately inlaid with Adam's style of decoration.

874 Parlor Table.

Louis XV. style. Ebony and brass inlaid. Elaborate brass mountings. Cabriolet legs. Embossed plush top.

875 Parlor Cabinet.

Louis XV. style. Ebony and black walnut. Elaborately decorated, with carved panels of classic subjects and floral designs. Fluted columns, with Ionic caps; black marble top; brass mountings.

Height, 56 inches; width, 61 inches.

876 Companion to the Preceding.

877 Centre Table.

Black walnut; onyx top. Panels of richly inlaid marquetry. Bas-relief bronzes of cupids and cherubs. Elaborate gilt-bronze mouldings; carved legs.

878 Empire Centre Table.

Mahogany; onyx top. Finely chased ormolu mounts of masks, leaves, and symbols; brass feet.

879 Empire Bric-à-Brac Cabinet.

Mahogany. Bevelled plate top and front. Finely chased fluted columns; gilt-brass mounts.

880 Card-Table.

Buhl; richly ornamented. Inlaid with tortoise shell and brass; classical and conventionalized leaf designs. Mounted with masks and mouldings in gilt brass.

881 Bronze Card Receiver.

Orpheus and Eurydice in bas-relief, by E. Picault; salon of 1869. Mounted on classic style brass tripod.

882 Centre Table.

Marquetry. Finely inlaid with classic designs in various colored woods; gilt-bronze mounts.

883 Corner Table.

Brass and onyx.

884 Bric-à-Brac Cabinet.

Mahogany. Marie Antoinette style. Bevelled plate glass top and shelf; mirror back; gilt mountings.

885 Bric-à-Brac Stand.

Brass and bevelled plate glass.

886 Round Table.

Marquetry. Rich inlay of flowers.

887 Bric-à-Brac Cabinet.

Ebony. Glass front and sides. Berlin porcelain columns entwined with raised vines and flowers. Seventeen Berlin porcelain panels, and two Berlin porcelain vases surmounting the capital; rich bronze-gilt mounts; mirror back.

Height, 84 inches; width, 40 inches.

888 Bric-à-Brac Table.

Onyx and brass; claw feet.

889 Tabouret.

Mahogany and brass; inlaid. Moorish design.

890 Bric-à-Brac Cabinet.

Vernis-Martin. Swell front; glass panels in door, front, and sides. Marble top. Decoration of pastoral subjects, by A. Oliver; flowers, musical instruments, and landscapes. Rich brass mountings.

Height, 53 inches; width, 51 inches.

891 Bric-à-Brac Cabinet.

Buhl. Ebony inlaid. Glass front; very elaborate mounting of masks, flowers, and classic mouldings in finely chased gilt bronze. Black marble top.

Height, 48 inches; width, 39 inches.

892 Bric-à-Brac Table.

Onyx and brass, with two bevelled plate glass shelves.

893 Centre Table.

Ebony; inlaid. Octagonal form; onyx top, with four Japanese cloisonné enamelled plaques.

894 Cabinet.

Ebony and brass inlaid. Glass front and sides; black marble top. Caryatides of female figures. Foliage and mouldings in gilt brass.

Height, 46 inches; width, 52 inches.

895 Centre Table.

Rosewood. Onyx marble top; richly inlaid panels on the sides, and ends of cherubs sporting in relief. Circular repoussé panel in bronze representing the Angel appearing to Adam and Eve. Two oblong repoussé panels on richly carved stretcher.

896 Card Table.

Buhl; richly ornamented. Inlaid with tortoise shell and brass, with cherubs and conventionalized foliage; mounted with masks and mouldings in gilt brass.

898 CABINET.

Buhl. Louis XV. style. Inlaid with brass and tortoise shell, rams' heads, masks, and foliage mounts. Elaborate brass mouldings; black marble top.

Height, 43 inches; width, 65 inches.

899 CABINET.

Louis XV. Gilt inlaid; brass and tortoise shell conventionalized foliage designs. Finely modelled female caryatides supporting a basket of fruit on corners. Elaborate frieze of acanthus leaves. Scroll work, rosettes, and mouldings in gilt brass.

Height, 42 inches; width, 82 inches.

900 CHAIR.

Gilt frame. Reception, upholstered in embroidered silk plush.

902 SOFA.

Louis XVI. Gilt frame, finely carved; upholstered in silk brocade.

903 TWO ARMCHAIRS.

To match the preceding.

904 TWO SIDE CHAIRS.

To match the preceding.

905 FOUR-FOLD SCREEN.

Panels decorated with full-length portraits of celebrated female opera singers, by the French artist Habert.

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